116 EAST 27TH STREET
NEW YORK, NY 10016
(212) 679-3200 TEL
(212) 679-3310 FAX

SJS entertainment

AB 95- 6 A&B

Week of: 1/30/95

Hour 1

AMERICA'S BALLROOM-FORMAT & CUESHEET

THIS WEEK'S HOST: Ray Conniff

PROMO: (none)

00:00-12:35 PROGRAM MATERIAL 12:35
King Porter Stomp - Benny Goodman
Sometimes I'm Happy - Benny Goodman
Don't Be That Way - Benny Goodman

12:35-15:35 NATIONAL COMMERCIAL SPOTS 1 & 2 & LOCAL SPOT 1
1. Nat King Cole :60
2. Essence Magazine :60
CUE: 5555.

15:35-24:57 PROGRAM MATERIAL 9:22
String of Pearls - Glenn Miller
Mission to Moscow - Benny Goodman
I've Got My Love to Keep Me Warm - Les Brown

24:57-27:57 NATIONAL COMMERCIAL SPOT 3 & LOCAL SPOT 2 & 3
3. Anacin (AHAN 9419) :30/ Riopan (AHRX 9414) :30
CUE: use as directed.

27:57-35:54 PROGRAM MATERIAL 8:57
Dancing in the Dark - Artie Shaw
Sophisticated Lady - Duke Ellington
Apple Honey - Woody Herman

35:54-38:54 NATIONAL COMMERCIAL SPOTS 4 & 5 AND LOCAL SPOT 4
4.Engelbert :60
5.Essence Magazine :60
CUE: 5555.

38:54-49:16 PROGRAM MATERIAL 10:22
Brazil - Ray Conniff
Annie Laurie - Jimmie Lunceford
In the Mood - Glenn Miller

49:16-52:16 NATIONAL COMMERCIAL SPOT 6 AND LOCAL SPOTS 5 & 6
6.Anacin (AHAN 9438) :30/ Riopan (AHRX 9415) :30
CUE: use as directed.

52:16-57:14 BONUS SONG: 4:58
Bag Lady - David Chesky

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SJS entertainment

Week of: 1/30/95

AB 95- 6 A&B Hour 2

AMERICA'S BALLROOM-FORMAT & CUESHEET

THIS WEEK'S HOST: Ray Conniff

00:00-12:25 PROGRAM MATERIAL 12:25
S'Wonderful - Artie Shaw
S'Wonderful - Ray Conniff
Beyond the Blue Horizon -Artie Shaw
September Song - Harry James

12:25-15:25 NATIONAL COMMERCIAL SPOTS 7 & 8 AND LOCAL SPOT 7
7.Johnny Mathis :60
8.Essence Magazine :60
CUE: 5555.

15:25-25:22 PROGRAM MATERIAL 9:57
In the Wee Small Hours of the Morning - Frank Sinatra
I Let a Song Outof My Heart - Duke Ellington
Four Brothers - Woody Herman

25:22-28:22 NATIONAL COMMERCIAL SPOT 9 AND LOCAL SPOTS 8 & 9
9.Anacin (AHAN 9436) :30/ Riopan (AHRX 9416) :30
CUE: use as directed.

28:22-36:24 PROGRAM MATERIAL 8:02
The Days of Wine and Roses - Henry Mancini
Mr. Lucky - Henry Mancini
My Little Suede Shoes - Billy May

36:24-39:24 NATIONAL COMMERCIAL SPOTS 10 & 11 AND LOCAL SPOT 10
10.Resolve :60
11.Essence Magazine :60
CUE: 5555.

39:24-52:24 PROGRAM MATERIAL 13:00
Some Enchanted Evening - Stan Kenton
That's What Friends Are For - Ray Conniff
Warsaw Concerto - Ray Conniff

52:24-55:24 NATIONAL COMMERCIAL SPOT 12 AND LOCAL SPOTS 11 & 12
12. Anacin (AHAN 9425) :30/ Riopsn (AHRX 9414) :30
CUE: use as directed.

55:24-60:22 BONUS SONG 4:58
Lavender Lady - Tee Carson

CHICAGO
LONDON
LOS ANGELES
NEW YORK

Don Lee AT THE Lowrey ORGAN

Don Lee, organist and singer-entertainer, is a native of the Midwest. A favorite of cafe and private club patrons, he got his start in music at the early age of seven years, when he began chording piano for his father's dance band.

At 12, he was playing the banjo professionally and at 17 he was making a name for himself with the trombone. Lee continued an eventful career for 19 years, after which he retired to enter an entirely different field. Six years later he was persuaded to play and sing for a large private party. That event heralded his return to his first love — music.

During his long career, Lee traveled throughout the Midwest with his own band, playing hotels and private clubs. He was an arranger for a number of name bands. His actual styling of music varies from nostalgic old tunes that everybody loves to modern dance music and the sing-along.

Don Lee, you will find, achieves an almost unbelievable voice range. Rare is the evening when he isn't told that his voice is reminiscent of some popular singer of the past.

You'll like his organ music, his unusual voice, the arrangements he provides for songs, both old and new.

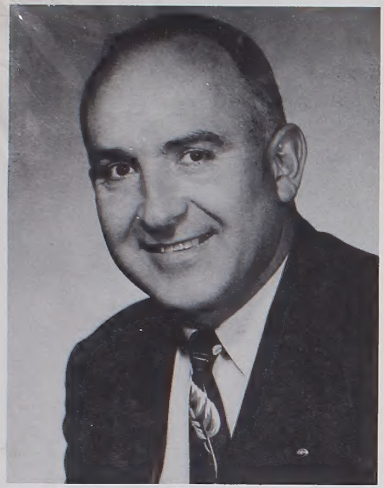
On this, his first record, you'll hear 43 selections — favorites with nightly audiences at The University Club of Minneapolis.

SIDE I

- ★ ROOM 202
- ★ HOW COME YOU DO ME LIKE YOU DO?
- ★ DOODLE DOO DOO
- ★ IF I COULD BE WITH YOU
- ★ ROSE OF WASHINGTON SQUARE
- ★ MY DARLING, MY DARLING
- ★ YOU CALL EVERYBODY DARLING
- ★ IT'S A WONDERFUL WORLD
- ★ JUST A GIGOLO
- ★ WHO'S SORRY NOW?
- ★ LULU'S BACK IN TOWN
- ★ BABY, WON'T YOU PLEASE COME HOME?
- ★ DOWN BY THE OHIO
- ★ SOMEBODY LOVES ME
- ★ YOU MUST HAVE BEEN A BEAUTIFUL BABY
- ★ JUST ANOTHER DAY
- ★ BREEZIN' ALONG WITH THE BREEZE
- ★ THERE'S YES, YES IN YOUR EYES
- ★ LOUISVILLE LOU
- ★ SUGAR BLUES
- ★ LAZY RIVER
- ★ ZIP A DEE DOOH DAH
- ★ BALLIN' THE JACK

SIDE II

- ★ LONESOME ROAD
- ★ BLUE HEAVEN
- ★ FORGIVE ME
- ★ CAROLINA MOON
- ★ ANYTIME
- ★ BY THE LIGHT OF THE SILVERY MOON
- ★ I'M AN OLD COWHAND
- ★ SOUIX CITY SUE
- ★ BILLIE
- ★ RAMONA
- ★ EVERY WHERE YOU GO
- ★ GLAD RAG DOLL
- ★ LOVE IS JUST AROUND THE CORNER
- ★ APPLE BLOSSOM TIME
- ★ MY BABY JUST CARES FOR ME
- ★ AH HA, OH HO, ME TOO
- ★ TUCK ME TO SLEEP IN MY OLD TUCKY HOME
- ★ IS IT TRUE WHAT THEY SAY ABOUT DIXIE?
- ★ CAROLINA IN THE MORNING
- ★ SOME OF THESE DAYS



SYNERGETIC SOUNDS with SESSIONS

"Synergetic Sounds" (pronounced SIN-ER-JET-IC) does not quite refer to the sounds of a synergism at work nor the synergistic system of sounds associated with singing but is simply symbolic in the sense of a sound syllogism such as:

(1) Not all piano music is sexy.
(2) "Synergetic Sounds" is not all piano music
(3) Therefore "Synergetic Sounds" is not as sexy as it should be?

PLAY IT AND SEE!

Maybe by now you don't know what is a Synergetic Sound? Look it up, I did. (page 862) Has something to do with being cooperatively together. Sounds interesting. Who cooperated? The piano for one thing- a superbly voiced Knabe grand in the Sessions home - and a Roberts 770 stereo Recorder. Both tops. Also Music Ads, Inc. (in Boise) - specialists in synergistic sessions of sound sending out scintillating sound strips for selling, services and such. Let's stop; I'm stuttering!

The success and strength of this album is truly remarkable when considering the disastrous results usually associated with home tape recordings. From the very first note to the last, some special force of good fortune aided all who cooperated in the process of lifting this recording to a professional peak.

For those who pursue the hobby of playing an instrument, it is interesting and somewhat encouraging to know that the performer (Bob Sessions) is a career business man with limited opportunities for practice. As a piano hobbyist he has developed a style that borrows little from others. No lessons; no note reading, but still he presents a rich selection of different keys and chords that have been "synergized" into the appreciation range of both amateur and professional listeners.

In his own composition, "The Outer Space Walk", there is four dimensional music with a beat that produces a musical invention of unique quality.

On the "dance" side eleven old favorites are given a treatment that is not only singular but satisfying for both dance and dinner music:

SIDE 1.

(1) OUTER SPACE WALK (by Sessions)
(2) RED ROSES FOR A BLUE LADY
(3) JOHNSON RAG
(4) ANNIVERSARY WALTZ
(5) MELANCHOLY BABY
(6) AIN'T SHE SWEET and PLEASE DON'T TALK ABOUT ME WHEN I'M GONE
(7) YOU TELL ME YOUR DREAM (Waltz)
(8) DARK TOWN STRUTTERS BALL and SOME DAY SWEETHEART
(9) SOMEBODY STOLE MY GAL and I CAN'T GIVE YOU ANYTHING BUT LOVE BABY

The "listening" side arrangements are easy to digest and offer a new treatment with distinctive tone flavor for:

SIDE 2.

(1) EBB TIDE
(2) BALI HAI
(3) I LEFT MY HEART IN SAN FRANCISCO
(4) CAROLINA IN THE MORNING
(5) HELLO DOLLY
(6) HOME
(7) IRRESPONSIBLE
(8) AM I BLUE

No collector of accidental, incidental or occidental originals should miss this one!

Hart N. Rogers, Musical Coordinator
for the Synergetic Sessions of Sound

JACK HAMMELL, KEITH HUDSON, KELLY LONG, JOHN BOTLY

Side One:

ONE IN A MILLION
DRIVIN' MY LIFE AWAY
SHE BELIEVES IN ME
BIG BAND MEDLEY

Side Two:

Y'ALL COME BACK SALOON
AFTER THE LOVIN'
STILL ROCK AND ROLL TO ME
THREE TIMES A LADY
BARBERSHOP QUARTET MEDLEY

(NR12533)

Born in Cleveland, Ohio, raised in Glendale, California and now a twenty year plus resident of Nevada, Billy Kay has appeared in almost every major casino in Nevada.

With rave notices following each of his engagements, success and S.R.O. houses have become commonplace. He has appeared on many T.V. Talk Shows (Johnny Carson, etc.). Plus he has played dramatic roles in such T.V. productions as SWITCH (3 segements) and a co-starring role in KOJAK, as a heavy. Top act at the Frontier Hotel in Las Vegas for many years. He has proven his worth many times over as a solid draw, for any entertainment room, where comedy, songs and audience involvement are a requisite.

Some of the other major rooms he has worked include: Bayshore Inn and Airport Inn, Vancouver, Canada; Iliki Hotel, Hononlulu, Hawaii; Century Plaza Hotel and Hyatt House, Los Angeles, California; Regency Hotel, Denver, Colorado; Harold's Club, Reno, Nevada; Sahara Tahoe, Harrah's, Reno and Lake Tahoe; Nugget Hotel, Sparks, Nevada; Harvey's Resort Hotel, Lake Tahoe; Hyatt, Burlingame, California and the 400 Club, Calgary, Alberta.

He resides on his ranch on the outskirts of Las Vegas, where life with his horses, dogs, cats and chickens is slow and restful. He also spends many hours riding his dirt bike in the surrounding deserts and mountains, exploring new territories and hunting artifacts that might turn up. Seasonal snow skiing and water skiing also get him involved. Fishing is another pastime that Billy enjoys and does fairly well on nearby Lake Mead and the Colorado River.

In the years Billy has performed, he has created many classic pieces of comedic material which have become favorites of audiences wherever he appears. His slow motion bits on baseball and gunfight are always riotous. The "old movies" and cop bits are tremendous and his shtick on the 50's is memorable.
Impressions, vocally and verbally, are Billy's bag, and he can handle a Ballad, Rock or Dixie tune with unequalled ease. Jumping to his tiny B flat cornet and playing as well as any man in the band, he can do impressions of all the old trumpet bandleaders, plus get in some good licks of his own—Billy Kay is not just a Musician, Singer, Comic, Impressionist —Billy Kay is a TOTAL ENTERTAINER!!!

Side 1
Star Wars (1:26)
Copacabana (3:40)
Funny Man (6:40)
Show Biz (3:18)

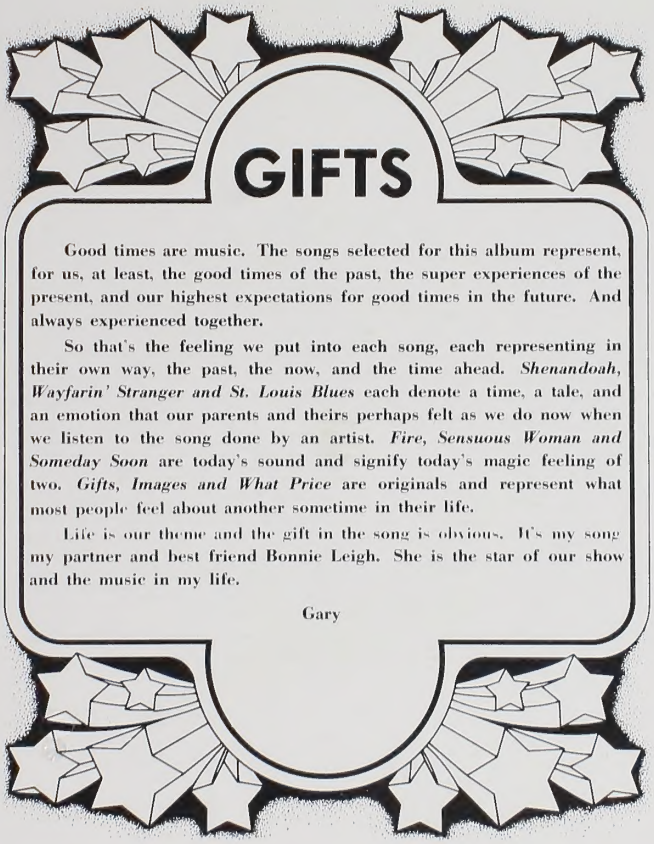
Side 2
Just The Way You Are (3:40)
Quiet Please (5:00)
Gonna Boogie Tonight (4:50)
This Is My Life (3:57)

Trumpet Billy Kay
Guitar Dan Bradley
Piano Joe Fernandes
Drums Roger Lowe
Banjo Pam Kay

STEREO

Produced by Steve Sechler & Gary Carter

RECORDED AND MIXED AT VICTORY STUDIO,
Nashville, Tennessee
ENGINEERED BY GARY CARTER & JIMMY CARTER


GIFTS
Good times are music. The songs selected for this album represent, for us, at least, the good times of the past, the super experiences of the present, and our highest expectations for good times in the future. And always experienced together.
So that's the feeling we put into each song, each representing in their own way, the past, the now, and the time ahead. *Shenandoah, Wayfarin' Stranger and St. Louis Blues* each denote a time, a tale, and an emotion that our parents and theirs perhaps felt as we do now when we listen to the song done by an artist. *Fire, Sensuous Woman and Someday Soon* are today's sound and signify today's magic feeling of two. *Gifts, Images and What Price* are originals and represent what most people feel about another sometime in their life.
Life is our theme and the gift in the song is obvious. It's my song my partner and best friend Bonnie Leigh. She is the star of our show and the music in my life.
Gary

Side One

Gifts 2:45
Someday Soon 3:04
Sensuous Woman 3:04
St. Louis Blues 4:05
Shenandoah 4:05

Side Two

Wayfarin' Stranger 3:25
Maria 3:55
What Price 3:39
Fire 4:07
Images 3:22

Musicians

Bass: JIMMY CARTER/ WILLIE HALL
Drums: ROY DUDLEY
Acoustic Guitar: STEVE SECHLER/ WILLIE HALL/ BONNIE LEIGH
Lead Guitar: STEVE SECHLER
Piano: GREG SIDES
Synthesizer: GREG SIDES
Steel Guitar: GARY CARTER
Harmonica: STEVE SECHLER
Fiddle: JIMMY CARTER

Backup Vocals

CHERYL LEE
JIMMY CARTER
BONNIE LEIGH

#V-0001

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6369

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SIDE 1

FAST FREIGHT	3:36
ONE WAY OR THE OTHER	2:27
GOOD LADY OF TORONTO	4:02
EDEN ROCK	2:34
COUNTRY TIME RHYMES	3:41
CALAMITY JANE	2:44
	19:04

All Selections Published by Grand National Songs, Inc. ASCAP

SIDE 2

NICE FOLKS	2:25
COCKEYED SHAME	2:43
FAITHFUL BE FAIR	4:07
IN HOLLYWOOD	3:26
ANGEL	3:32
	16:13

All Selections Published by Grand National Songs, Inc. ASCAP

WHCS

PETE HEYWOOD
drums

JON LIND
lead vocals

KENNY ALTMAN
lead guitar, bass

PETER GALLWAY
rhythm guitar, lead vocals

JERRY BURNHAM
bass, flute

MURRAY WEINSTOCK
keyboards

WHKS

Side One:	Side Two:
FAST FREIGHT (Peter Gallway)	NICE FOLKS* (Kenny Altman)
ONE WAY OR THE OTHER (Kenny Altman)	COCKEYED SHAME (Peter Gallway)
GOOD LADY OF TORONTO* (Peter Gallway)	FAITHFUL BE FAIR* (Kenny Altman)
EDEN ROCK (Kenny Altman-Peter Gallway)	IN HOLLYWOOD* (Peter Gallway)
COUNTRY TIME RHYMES* (Peter Gallway)	ANGEL* (Jon Lind)
CALAMITY JANE (Peter Gallway)	

Produced by Jerry Yester and Zal Yanovsky(*) and Erik Jacobsen for R. J. Cavallo Productions Ltd. / "Angel" arranged and conducted by Murray Weinstock / Recorded at Sun West Recording Studios, Hollywood, and Mirasound, New York / Special thanks to Paul Fran / Cover photo: Bobby Miller / Liner photo: Henry Diltz / Art direction: Ed Thrasher / All songs published by Grand National Songs, Inc.

REPRISE RECORDS, A DIVISION OF WARNER BROS.-SEVEN ARTS RECORDS, INC., 4000 WARNER BLVD., BURBANK, CALIF.; 488 MADISON AVE., NEW YORK, N.Y. MADE IN U.S.A.

MASTERS BY JOHNSON

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SJS entertainment

AB 94- 42 A&B

HOUR 1

WEEK OF 10/10/94

AMERICA'S BALLROOM-FORMAT & CUESHEET

THIS WEEK'S HOST: Frankie Laine

PROMO: (none)

00:00-13:27 PROGRAM MATERIAL: 13:27
Satisfy Me One More Time - Frank Sinatra
The Tennessee Waltz - Patti Page
Your Cheatin' Heart - Ray Charles/ Bonapart's Retreat - Kay Starr

13:27-16:27 NATIONAL COMMERCIAL SPOTS #1 & #2 AND LOCAL COMMERCIAL SPOT #1
1. Bufferin (BU 401-30) :30/ Essence Magazine :60
2. Bufferin (BU 402-30) :30
CUE: only as directed.

16:27-26:41 PROGRAM MATERIAL: 10:14
Give Me a Little Kiss - Eddie Arnold
Cry Me a River - Crystal Gayle
Blue Skies - Willie Nelson

26:41-29:41 NATIONAL COMMERCIAL SPOT #3 & LOCAL COMMERCIAL SPOTS #2 & #3
3. Essence Magazine :60
CUE: every month.

29:41-39:52 PROGRAM MATERIAL: 10:11
By the Waters of the Minnetonka - Jerry Gray
Cow Cow Boogie - Mel Torme
King Cotton - Bob Crosby

39:52-42:52 NATIONAL COMMERCIAL SPOTS #4 & #5 AND LOCAL COMMERCIAL SPOT #4
4. Anacin(AHAN 9419) :30/ Essence Magazine :60
5. Anacin (AHAN 9438) :30
CUE: use as directed.

42:52-54:23 PROGRAM MATERIAL: 11:31
Makin' Whoopee - Dr. John & Ricki Lee Jones
Something - Tony Bennett
Sophisticated Lady - Linda Ronstadt

54:23-57:23 NATIONAL COMMERCIAL SPOT #6 AND LOCAL COMMERCIAL SPOTS #5 & #6
6. Essence Magazine :60
CUE: every month.

57:23-62:25 BONUS SONG: 5:02

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(S.J.S entertainment

AB 94- 42 C&D

HOUR 2
WEEK OF 10/10/94

AMERICA'S BALLROOM-FORMAT & CUESHEET

THIS WEEK'S HOST: Frankie Laine

00:00-08:25 PROGRAM MATERIAL: 8:25
Ain't Foolin' - Les Elgart
Soft Winds - DinahWashington
Love Song - Fay Slick

08:25-11:25 NATIONAL COMMERCIAL SPOTS #7 & #8 AND LOCAL COMMERCIAL SPOT #7
7. Anacin (AHAN 9436) :30/ Essence Magazine :60
8. Anacin (AHAN 9420) :30
CUE: use as directed.

11:25-20:57 PROGRAM MATERIAL: 9:32
Where Was I? - Mary Ann McCall
Goodnight Irene - The Weavers
Nice n Easy - Frank Sinatra

20:57-23:57 NATIONAL COMMERCIAL SPOTS #9 AND LOCAL COMMERCIAL SPOTS #8 & #9
9. Essence Magazine :60
CUE: every month.

23:57-33:52 PROGRAM MATERIAL: 9:55
God Bless the Child - Billie Holliday
That Lucky Old Sun - Frankie Laine
Stardust - Artie Shaw

33:52-36:52 NATIONAL COMMERCIAL SPOTS #10 & #11 AND LOCAL COMMERCIAL SPOT #10
10. Bufferin (BU 403-30) :30/ Essence Magazine :60
11. Bufferin (BU 401-30) :30
CUE: only as directed.

36:52-52:10 PROGRAM MATERIAL: 15:18
By the River St. Marie/ I Believe
Jezebel/ Lord, You Gave Me a Mountain - Frankie Laine

52:10-55:10 NATIONAL COMMERCIAL SPOT #12 AND LOCAL COMMERCIAL SPOTS #11 & #12
12. Essence Magazine :60
CUE: every month.

55:10-60:09 BONUS SONG: 5:01

CHICAGO
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NEW YORK

THE EVERLY BROTHERS

BEAT & SOUL

LOVE IS STRANGE • MONEY • WHAT AM I LIVING FOR
C. C. RIDER • LONELY AVENUE • MAN WITH MONEY • MY BABE
HI HEEL SNEAKERS • PEOPLE GET READY • WALKING THE DOG
I ALMOST LOST MY MIND • THE GIRL CAN'T HELP IT

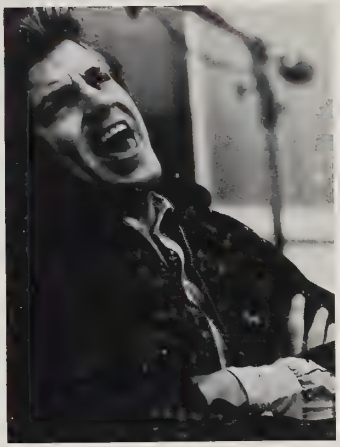
WARNER BROS. RECORDS
1605

MONOPHONIC

W 1605

THE BIG BEAT AND THE PLENTY SOUL OF THE EVERLY BROTHERS

BEAT & SOUL



Side One:

LOVE IS STRANGE
MONEY
WHAT AM I LIVING FOR
HI HEEL SNEAKERS
C. C. RIDER
LONELY AVENUE

Side Two:

MAN WITH MONEY
PEOPLE GET READY
MY BABE
WALKING THE DOG
I ALMOST LOST MY MIND
THE GIRL CAN'T HELP IT

Produced by Dick Glasser

Engineer: Lee Hirschberg/Art Direction: Ed Thrasher

It began less than formally. The first session was called for three, Tuesday afternoon. Precisely at three there was no music there, no leader for the orchestra, no arranger, no conductor.

Just six buzzing amplifiers.

The musicians, all under 25, lounged around, laughing about how P. J. Proby did Little Richard's act at the Shrine Auditorium last Saturday. To those used to the regimented recording session, this one looked like impending disaster.

What impended was the best set of recording dates Don and Phil Everly have done in years.

This is the album that takes the Everly Brothers out of the country. Don and Phil, who've had more imitators than James Cagney, have moved. Left Nashville, and the country sound. Now they're closer to Chuck Berry than to Roy Acuff. Their music is rockier than Pike's Peak. The only thing rural about them is their free delivery.

The music drives harder than Phil Hill's left piston.

It began with Phil Everly, "Let's find a key on the first one we're gonna do."

The Brothers, in high-collar denim sport shirts, are standing on one side of the studio, facing their five accompanists. Ideas start back and forth, the musicians tossing out moves like the players in the huddle of a sandlot football game. The four guitarists watch each others' hands, watching for chord changes. The only other place you'll see visual concentration like this is at a lip readers convention.

Don speaks into his mike to the control room. "Is my guitar all right?"

No answer.

"He's probly got my mike off. That's all right. He humors me."

Phil works with the drummer, Jim Gordon. He lays down a beat strong enough to make your eyes dilate. The beat is right. It gets felt. The Everlys move back and forth in front of their five rhythm men, doing the Jerk. Rocking.

This isn't Brownie, Kentucky, any more. This is now. Brownie's as far ago as Nehi Cream Soda.

In jazz, ten years or so ago, they called recording dates like these jam sessions. "My Babe," the first tune, was slowly investigated. Groped through, around, in and over, until the seven musicians got something going. It took 24 takes and two hours to finish it. At first, the music was uglier than a homemade clock. It took shape around take ten, then kept on settling, rocking, swinging til the final version.

Tuesday they recorded from three in the afternoon until three the next morning. They came back Wednesday and did the same thing. And Thursday. Thirty-six hours in a smoky, bleary studio. And an album happened.

It has a song called "What Am I Living For." Before this, they used to think skies and oceans were blue. Hear that harmonica wail. Hear the revival chords on the piano of Billy Preston. Preston, over the three-day stretch, played Hammond organ, electric piano, and grand piano. And if they asked him to, he'd get a fair-sounding tune out of day-old pancakes.

It has a song called "Lonely Avenue." It has the mechanical viciousness of a time clock. The clagor of street car wires. Angry monotony.

The city, not the country.

It has "C C Rider," with single-note guitar breaks with a vibrato twang wider than West Texas.

It has "Love Is Strange," which is damn near the best thing The Everlys have ever done.

Put together, it comes out "Beat & Soul," a good thing for any self-respecting electric phonograph.

—Stan Cornyn

THE BIG SOUND OF THE EVERLYS

Gone, Gone, Gone
W/WS1585

Rock 'n Soul
W/WS 1578

The Very Best of The Everly Brothers
W/WS 1554

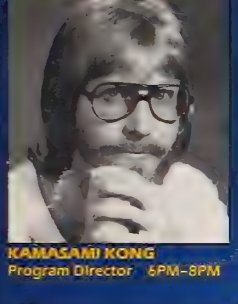
The Golden Hits of The Everly Brothers
W/WS 1471

MONOPHONIC

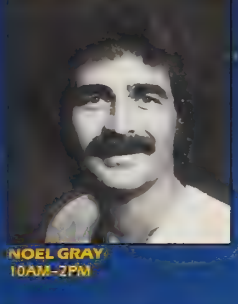
GAM

MADE IN U.S.A.

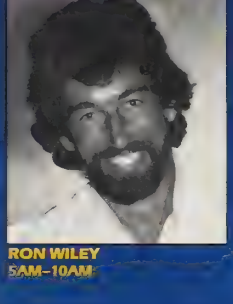
KIKI RADIO PERSONALITIES



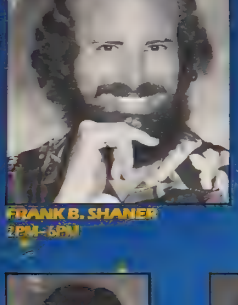
KAMASAMI KONG
Program Director 6PM–8PM



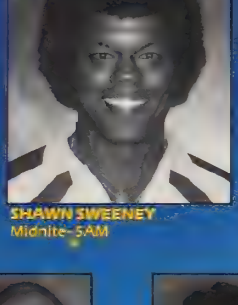
NOEL GRAY
10AM–2PM



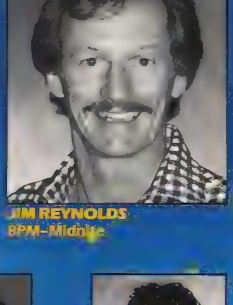
RON WILEY
5AM–10AM



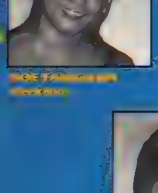
FRANK B. SHANER
2PM–6PM

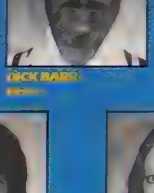


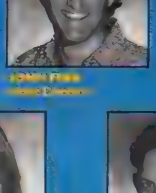
SHAWN SWEENEY
Midnite–5AM

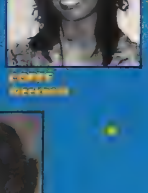


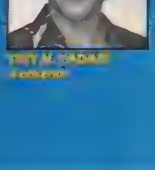
JIM REYNOLDS
8PM–Midnite

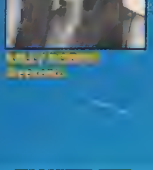


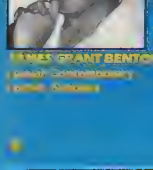












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In its second big year, "BROWNBAGS TO STARDOM II" touched the lives of many, as over 300 acts and more than 1,000 performers competed to appear on this year's album.

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We at KIKI-83 AM are proud to present . . . "BROWNBAGS TO STARDOM II."

Aloha,

Jeff J. Coelho
Vice President/General Manager
KIKI-83 AM & KMAI-94 FM

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PAY n SAVE

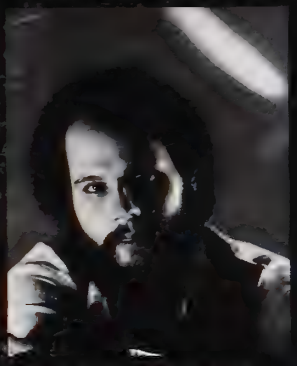
BROWNBAGS TO STARDOM II

©1982 KIKI SLP-83 II STEREO

BAHAMA MAMA IN CONCERT

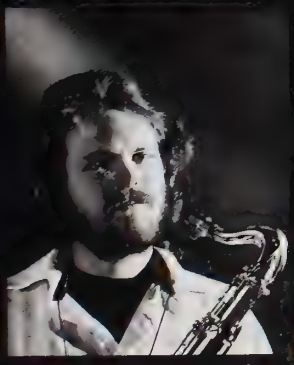
James Kraut - Guitar, Lead Vocals *, Clavinet (It's Only You)

Ron Stackman - Clavinet, Lead Vocals * , Guitar (It's Only You)



Louis LaVilla - Drums, Lead Vocals on Follow A Dream

James Schwarz - Bass, Backing Vocals



Ken Curry - Saxes, Percussion, Backing Vocals

Charles Freida - Saxes (solos), Percussion

Doug Neilsen - Sound

Side A

NO PLACE TO RUN * *
GOOD FIGHT *
TIME TO WORK IT OUT *
ODD MAN OUT *

Side B

LONESOME COWBOY *
IT'S ONLY YOU *
FOLLOW A DREAM
BRAND NEW DANCE *

All songs recorded live on location at the Triangle Theatre, Rochester, N.Y. 10-12-80 except "No Place To Run" which was recorded at the Haunt in Ithaca, N.Y. 10-9-80.

Recorded by Dave Fox, Reel Sound with production assistance from Jon Maye.

Mixed at CSE Studios, Hilton, N.Y. 1-5,6,7-81

Engineer: Dwight Glodell

Mastered at the Groove Shop, Clarence, N.Y. 2-23-81 by Bob Grotke

Produced by Bahama Mama

Equipment & Lighting:
Johnny Burkhardt & Gary Whipple

Album Design, Graphics & Layout:
Richard Storms & Paul Dodd

Photography: Linnae Fisher

Many Thanx to the people who helped and influenced Bahama Mama along the way.

John "Jah Lounge" Peterson, Paul Bishop, Mike Cacia, Tony Pisani, Dick & Kathy Lee Storms, Wendy "B", Bobbi, Andrew Elias, Jean & Ralph Schwarz, William & Eileen Stackman, The Record Archive, Desmond Haughney, Scott Schiller, Paul & Annie Meisenzahl, Big Youth, Richard Snook, The Boys at Merimack, Talking Heads, John Castranova, Scott Beiswenger, Alan Murphy, DEVO, Craig McLeod, Darby & Ginny, Lee "Scratch" Perry, Riley, Barry Waldman, MXR Innovations, Uncle Roger, Denise Dorb, DUNCAN, John Lennon, Chris & Tom Michaels, Toots Hibbert, Catfish Hodge, Pete Dovervitz, Scotty McPherson, Horslips, Trip Reeb, Janute, The I-Tones, Tom & Heather Herman, TIM THE TORCH, Larry Stackman, Gary Rathjen, Peter Simon, Genya Raven, Russel Spillman and the Foundation of Science for Creative Human Harmonics, Bob Marley, Gino & Maria, Chris Elling, Warren Cooper, Dale Metzger, Tim Chapman, Harry Davis, Lyn "Late Night" Mitchell, Herman Viele, Jack Malken, WCMF, WITR, WRUR, BASIL and the Cortland Contingent... etc.

ARCHIVE RECORDS • 1394 MT. HOPE AVE. • ROCHESTER, NEW YORK 14620 Archive

Ed Hampton

SIDE ONE

She Touched My Soul
Black & Blue
The Forest
Slow Down
I'll Be There

SIDE TWO

Can I Go On
Looking Back On Yesterday
Stay in Here
It's Not What You Think
I Love Them All

Ed Hampton — *lead & backing vocals, piano, moog bass, string ensemble, moog lead, trumpet*
Randy Adkins — *drums*
Joe Terranella — *acoustic guitar, electric guitar*

All songs written and arranged by Ed Hampton.
All selections ©1976, Rockaday Music Ltd., ASCAP except *CAN I GO ON* ©1975, Rockaday Music Ltd., ASCAP.
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Produced by Ed Hampton
Recorded and mixed at Sound Recorders, Kansas City, Mo.
Engineered and mixed by Ron Ubel
Mastering by Ron Ubel
Cover photography by Tower Studios, Inc.

Special Thanks to Ron Ubel for his help and ideas and special thanks to Art Joliff at Quigley Music, Kansas City, Mo., for the Arp string ensemble and a very special thanks to my parents who helped to make it all possible.

HAM RECORDS

SRK-1511

BLOCK BUSTER

Hi!

Welcome to the otherside of the Heavyweights and our first album. This part, the liner notes, is usually reserved for someone of some acclaim to say some good words about the artists on the record. However, we thought we'd forego the usual and say a few words to you.

We'd simply like to say that this is our first album and we hope you enjoy it. For those of you who have let us share an evening with you in a club or concert we hope this album will bring a souvenir reminder of a smile we might have seen together. For those of you who are not, as yet, familiar with Jerry Kirk and the Heavyweights we hope this will serve as a warm introduction.

We would like to express our thanks to our friend Dan Reid of Technisonic Studios, who engineered "BLOCKBUSTER". Also, a big thank you to Chuck Sabatino (flute) and Joe Marshall (pedal steel guitar) of "Jake Jones" appearing courtesy of Kapp Records, M.C.A.

So, till we meet again, thanks for listening!

Sincerely,

The Heavyweights

Dean Thompson Wayne Glore

Cal Eckhoff Warren Gladman

Jerry Kirk

SIDE 1

1. BROTHER LOVE (J. Kirk) 2:15
   Derby City Music—BMI
2. WAY THAT LOVE WAS MEANT TO BE (J. Kirk) 3:19
   Derby City Music—BMI
3. AND WE'LL LOVE (W. Anderson) 2:48
   Derby City Music—BMI
4. HOAGIE (Glore-Anderson-Kirk) 2:31
   Derby City Music—BMI
5. BRIDGE OVER TROUBLED WATER (Simon) 5:22
   Charing Cross—BMI

SIDE 2

1. MY WAY (Revaux-Francois-Anka) 4:40
   Spanka Music—BMI
2. FAILURE DOESN'T END THE DAY (Anderson) 2:29
   Derby City Music—BMI
3. FOX IN A BUSH (Petrillo) 2:57
   BMI
4. LOVE ME DOWN (J. Kirk) 3:07
   Derby City Music—BMI
5. CRYIN' (Orbison-Melson) 3:42
   Acuff-Rose—BMI

KBK RECORDS

A PRODUCTION OF KBK CUSTOM RECORDS 1147 VILLAVIEW DRIVE MANCHESTER, MISSOURI 63011

LiveWireChoir

T O P S Y

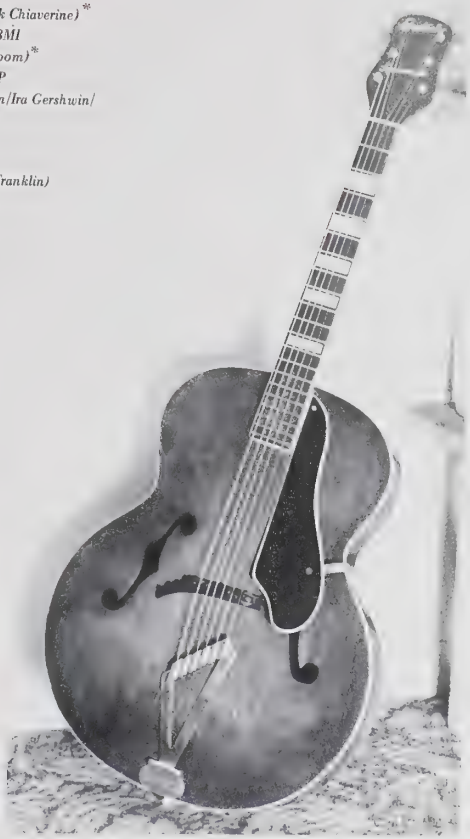
Side One

TRIED TO RUN AWAY 3:22 *(David Swayne & Frank Chiaverine)**
WELL ALRIGHT 4:00 *(Wyche-Watts) Munson Music BMI*
YOU CAN HAVE THE BLUES 2:32 *(Oakley Cassaboom)**
TOPSY 3:29 *(Charlie Christian-Benny Goodman) ASCAP*
IT AIN'T NECESSARILY SO 3:55 *(George Gershwin/Ira Gershwin/ Dubose) - Chappell Music Co. ASCAP*

Side Two

I HOPE GABRIEL LIKES MY MUSIC 4:28 *(Dave Franklin)*
ODE TO THE ROAD 3:28 *(Oakley Cassaboom)**
PANHANDLE RAG 4:12 *(McAvliss) Peer Int. BMI*
THE SPOT 1:19 *(Oakley Cassaboom)**
JUST A MEMORY 4:09 *(Rick Waldorf)**

* *Published by Deschutes Publishing Co.*



Oakley Cassaboom - Steel Guitar, Acoustic Guitar, Vocals
Rick Waldorf - Bass Guitar, Vocals
Frank Chiaverini - Lead Guitar
David Swayne - Violin, Vocals
Mark Whittman - Drums, Vocals

Produced by Ron Pallone
Co-Produced by Frank Chiaverini

All songs engineered and mixed by
Mark Kaltman

Except "Just A Memory" - Engineered by Randy Rand and "Ode to the Road" - Engineered by Tim Martin

Additional Vocals and Instrumentation by
GRACENE CHARLENE - Vocals, Piano
KEN SAATJIAN - Pedal Steel Guitar, Clarinet, Alto Sax, Baritone Sax
LEE BRADFORD - Trumpet, Soprano Sax
RICHARD REINHOLDT - Vocals, Acoustic Guitar
MARK CLARK - Drums
RANDY SKAGGS - Tenor Sax

All arrangements by
Frank Chiaverini
"You Can Have the Blues"
by Dexter Payne and
Frank Chiaverini

Special thanks to
John, Michelle, Denise, Mark, Ron, Andy & Rod.

Cover Art - Eric Haag
Back Cover Photo - Rick Waldorf

MATCHBOX RECORDS, a division of **RAM PRODUCTIONS, INC.**

All songs engineered and mixed at Recording Techniques, Portland, OR 1980
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Ron wishes to thank Frank and the boys from the Choir for a totally enjoyable (if not at times crazy) experience both on a personal and professional basis.

118 EAST 27TH STREET
NEW YORK, NY 10016
(212) 679-3200 TEL
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(S.)S entertainment

AB 95-4 A&B

Week of: 1/16/95

Hour 1

AMERICA'S BALLROOM-FORMAT & CUESHEET

THIS WEEK'S HOST: June Allyson

PROMO: (none)

00:00-11:03 PROGRAM MATERIAL 11:03
- Moonlight Serenade - Universal International Orchestra
- Basin Street Blues - Louis Armstrong
- Pennsylvania 6-5000 - Glenn Miller

11:03-14:03 NATIONAL COMMERCIAL SPOTS 1 & 2 & LOCAL SPOT 1
1. Anacin (AHAN 9420) :30/ Essence Magazine :60
2. Anacin (AHAN 9419) :30
CUE: use as directed.

14:03-24:16 PROGRAM MATERIAL 10:13
- Young Man with a Horn - Harry James with June Allyson
- A Love Like Ours - June Allyson & Gloria DeHaven
- In a Moment of Madness - Helen Forrest

24:16-27:16 NATIONAL COMMERCIAL SPOT 3 & LOCAL SPOT 2 & 3
3. Johnny Mathis :60
CUE: 3323.

27:16-38:49 PROGRAM MATERIAL 11:33
- Fine Fine Fine - Jane Powell and Booby Van
- Take Me to Broadway - Bobby Van
- My Flaming Heart - Nat King Cole
- Small Towns are Smile Towns - Jane Powell

38:4941:49 NATIONAL COMMERCIAL SPOTS 4 & 5 AND LOCAL SPOT 4
4. Anacin (AHAN 9438) :30/ Essence Magazine :60
5. Anacin (AHAN 9436) :30
CUE: use as directed.

41:49-50:49 PROGRAM MATERIAL 9:00
- Varsity Drag - June Allyson and Peter Lawford
- Just Imagine - June Allyson
- Live It to Jane - June Allyson

50:49-53:49 NATIONAL COMMERCIAL SPOT 6 AND LOCAL SPOTS 5 & 6
6. Engelbert :60
CUE: 9100.

53:49-58:32 BONUS SONG: 4:43

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NEW YORK

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S.J.S entertainment

AB 95- 4 A&B

Week of: 1/16/95

Hour 2

AMERICA'S BALLROOM-FORMAT & CUESHEET

THIS WEEK'S HOST: June Allyson

00:00-09:26	PROGRAM MATERIAL 9:26 Nina Never Knew - Joe Mooney You Turned the Tables on Me - Skip Martin
09:26-12:26	NATIONAL COMMERCIAL SPOTS 7 & 8 AND LOCAL SPOT 7 7. Anacin (AHAN 9425) :30/ Essence Magazine :60 8. Anacin (AHAN 9416) :30 CUE: use as directed.
12:26-23:30	PROGRAM MATERIAL 11:04 Little Brown Jug - Glenn Miller Deed I Do - Peggy Lee Learning the Blues - Peter Herbolzheimer
23:30-26:30	NATIONAL COMMERCIAL SPOT 9 AND LOCAL SPOTS 8 & 9 9. Resolve :60 CUE: 6699 now.
26:30-35:21	PROGRAM MATERIAL 8:51 Rainbow Rhapsody - Glenn Miller Etiquette Blues - Les Brown
35:21-38:21	NATIONAL COMMERCIAL SPOTS 10 & 11 AND LOCAL SPOT 10 10. Anacin (AHAN 9420) :30/ Essence Magazine :60 11. Anacin (AHAN 9419) :30 CUE: use as directed.
38:21-55:01	PROGRAM MATERIAL 16:40 Dance Ballerina Dance - Nat King Cole Funny How I've Stopped Loving You - Nat King Cole The Continental/ Till Your Well Runs Dry - Nat King Cole
55:01-58:01	NATIONAL COMMERCIAL SPOT 12 AND LOCAL SPOTS 11 & 12 12. Nat King Cole :60 CUE: 9191.
58:01-62:50	BONUS SONG 4:49

CHICAGO
LONDON
LOS ANGELES
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T.K.DISCO
T.K.DISCO
Tm
45 RPM
℗ 1978, Sirocco
Productions
Dist. by T. K.
Productions, Inc.
495 S. E. 10th
Court, Hialeah,
Florida 33010
Sirocco/Radmus
Publishing (ASCAP)
117
STEREO
TKD-117-A
Time: 6:18
Produced by:
Roger TOKARZ
From the LP
"Fly Away"
(Marlin 2225)
SOUVENIRS
(M. Chantereau-P. A. Dahan-S. Pezin)
VOYAGE
Distributed By T.K. Productions, 495 S.E. 10th Ct Hialeah, Florida 33010

SLP 1378
STEREO

SLP 1378
STEREO

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"THE STARS ARE OUT"

SIDE A

EYE OF THE TIGER
TICKLE YOUR FANCY
LOVE IS IN CONTROL
THE OTHER WOMAN
SING SING SING

SIDE B

SHAKE YOUR RUMP TO THE BUMP
YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU
LOVE'S BEEN A LITTLE BIT HARD ON ME
DO I DO
WALTZ - BALLET SUITE NO. 3

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Cover Design: **Constance Kovar Graphic Design,** Woodbury, N.Y.
Sound Engineer: **John Bradley** Huntington, N.Y.
Mastering: **Spiral Disc,** Roslyn Heights, N.Y.

SLP 1380
STEREO

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AMERICA WE LOVE YOU

in the Matty Tradition
By
Ronald Matty

RONALD MATTY

Ronald Matty is one of the nation's foremost authorities in dance. Unsurpassed as a performer, dance educator, choreographer, and consultant, he has a wealth of entertainment experience to his credit.

He has been on the faculty of every major dance organization in the country, and Dance Olympus, U.S.A. has acclaimed him, "The most popular and the most requested teacher ever to teach to their annual teachers' workshops." His reputation gained international fame when he was chosen from the dance roster of the entire country to represent the United States at the World Dance Conference held in London.

Ronald Matty is owner and director of the Ronald Matty Dance Arts Centre in Pittsburgh, Penna,, and for over three decades he has been devoted to building a school of excellence and uncompromising dedication to the ideal of quality in dance education.

Mr. Matty's choreography is in constant demand from teachers throughout the country and he is always gratified to see his routines and production numbers presented by the leading dance studios of the nation.

Although dancing is one of Mr. Matty's major accomplishments, it is only one facet of his talent. He is also accomplished in the musical field as a pianist, organist, and arranger. As a musical consultant for Statler Records of New York, he is able to bring to the dance world his graded system in dance as well as a variety of records of his special production routines.

AMERICA WE LOVE YOU

SIDE A

STAR SPANGLED MEDLEY
SUR LA PLAGE
READY FOR THE 80'S
ME OL' BAM BOO
THE NIGHT THEY RAIDED MINSKY'S

SIDE B

DANCE TEN: LOOK THREE!
HOT ENOUGH FOR YOU?
FIRST THING MONDAY MORNIN'
WE GOT IT!
EVERYBODY TODAY IS TURNING ON

Cover Design **Ardt Creations,** Seaford, NY
Orchestrations by **David Barnett**
Recorded at Franklin Douglas Recording Studios, Port Washington, NY
Mastered by: **Spiral Disc,** Roslyn Hts., NY

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1. Freeway of Love
2. Gilbert + Sullivan
   Grande Finale
3. Swampfire
4. Material Things
5. Kiss Me Now

SIDE B

1. Opus One
2. Dress You Up
3. Theme from Love Story
4. Cheek to Cheek
5. Power of Love

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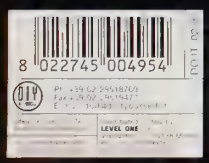
SLP 1455

the BLOODHOUND GANG
THE BAD TOUCH
remixes

GEFFEN
Written & Produced by Jimmy Pop
Published by The Jimmy Franks Publishing Co
Universal Songs of Polygram Int. Inc. (BMI)
2000 Geffen Records Universal Music Company
Republic
A side
UNIVERSAL
DO IT 02-00
33 RPM
S.I.A.E.
Made In Italy
theBLOODHOUNDGANG
1. The Bad Touch
(The Eiffel 65 Extended Mix) 4:28
remixes
2. The Bad Touch
(The Eiffel 65 Mix Radio Edit) 3.33
HORRAY FOR BOOBIES

B side
DO IT 02 00
33 RPM
S - A E
Made in Italy
the BLOODHOUNDGANG
1. The Bad Touch
(12" Rollerbabe RMX) 5.55
remixes
2. The Bad Touch
(Album Version) 4.19
HORRAY FOR BOOBIES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LEVEL ONE

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A PURE BREW FROM GOD'S COUNTRY
Fully Christened
DELUXE
ONE RECORD
SET!
Dear Randy,
Rev. Bobby Merlin
Cana Reserve Mission
1407 N. Wells Street
Chicago, Ill.
Perhaps you have heard of me and my nation-wide campaign
in the cause of temperance. For the past fourteen years,
I have toured the Mid-west, delivering a series of lectures
on the evils of drinking.
On these tours, I have been accompanied by my young friend
and assistant, Herman Forsythe. Herman is a pathetic case;
a young man whose life was ruined by indulgence in whiskey,
gin and rum, not even to mention beer.
Herman would appear with me at the lectures and sit on the
platform drooling and staring at the audience through bleary,
bloodshot eyes, serving as my example of what drinking would
do.
Last summer, unfortunately, poor Herman died. A mutual friend
has given me your name, and I wonder if you would care to
accompany me as my assistant on my winter tour and take Poor
Herman's place.
Yours in the faith,
- Bobby Merlin

Andrea Haack

We are all wandering nomads, no matter how settled we may appear to be. Some travel a narrow path, others a broad road. Some of us walk, others have even learned how to run. But not one of us has arrived — yet.

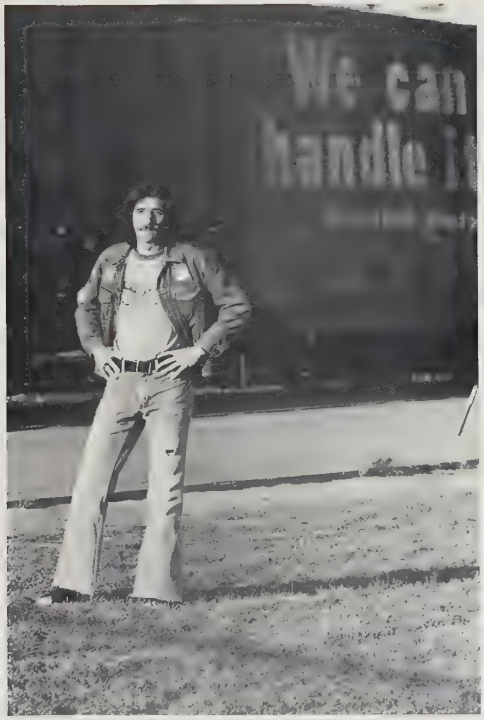
LEFT SIDE

Stop Him?/ Resurrection Song

Wake Up

Diana/ Your Faith Will Make You Whole

Foreign Car Song



RIGHT SIDE

Maybe Monday Morning

A Soft Song for Mary Long

Take Me Out to the Ball Game

Hello, Thomas J.

Crisco

The Man in the Moon

The Winter Chill

Every Task, Every Song

John Mabbott, Bob Dixon and Dave Clausen appear courtesy of themselves.

John Denver does not appear on this album.

DEDICATED TO:
Betty and Ginger

Cover Concept: RY

Front Cover Photo: Bob Dixon (Bunny Killer)

Back Cover Photo: Sam Smith (Heavy Light)

"Wheaton Beer" Can: Tim Botts

Recording Engineers: Bob Dixon
Len Hendrix
RY

Mixdown: RY & Bob Dixon, 7/18 - 19/78, WETN

Producer: RY

Technical Assistance: Debra Johnson-White
Phil Steffen
John Mabbott

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WETN Studios, Wheaton, Ill.
The Riverside, Gatlinburg, Tenn.
Bob Dixon's Living Room, Carol Stream, Ill

Love to: ASLYN, Tyndale House, Randy Matthews, WETN, Gene Cotton, Leigh Winchell, Mark Hollingsworth, Martin Mull.

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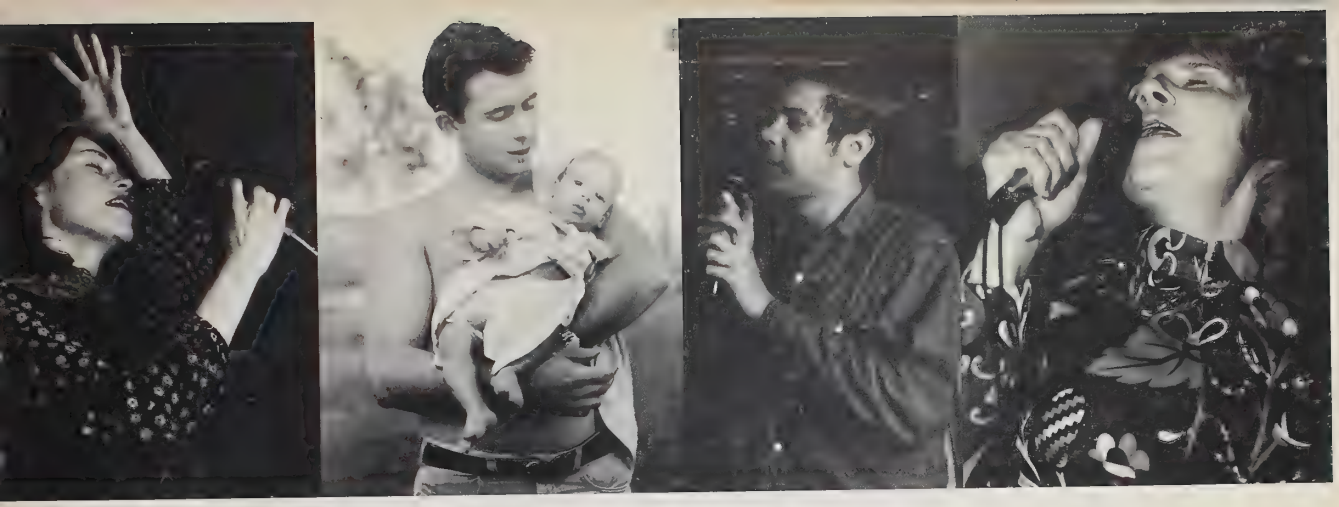
out loud records OLP 104



poetry out loud — number four

a "magazine" of oral poetry appearing tri-annually
produced by Klyd Watkins and Peter Harleman

Human life and poetry run rich with frailty, with error, with beauty, with breath. Both are performances in every sense of the word, and both feed upon each other as they should and must. They are of the moment — without future or past. The audience carries the sense of time, the audience remembers, anticipates.

POETRY OUT LOUD sends the poet out toward the audience. It has him make poems in front of/with the audience. It calls upon him to be as much as he can be at that moment he makes his poems. It lives with his errors. It breathes his fraility. It floats with his beauty, his truth. It inhales his life.

For centuries and centuries, men made poems with their throats, with their tongues. They spoke their poems, chanted them, sung them. They danced them. The poems, the poets, the audiences were rich with the earth, the sky, the human voice.

Poetry belongs to the human voice. Homer, the "Seer," was blind. It is his voice that still trembles after centuries.

Right now, today, we need to tremble, to scream, to whisper, to make again with the human voice a poetry of the earth and the sky.

POETRY OUT LOUD is a lp record "magazine" of oral poetry primarily composed and performed independent of text. In this fourth issue of the "magazine," the majority of the poems are from recordings made at performances of out loud poets at colleges, high schools, coffee houses — anywhere an audience can be found.

side one

Amen Absent
Klyd and Linda Watkins

Shadow
The Harlemans

My Name
Klyd Watkins

Between the Valleys
Patricia Harleman

Someone
The Harlemans

Free Wind
Klyd Watkins

All Selections
Out Loud Productions (ASCAP)

side two

Silver Teeth
The Harlemans

How Sweet and Damp and Dark the Earth
Klyd Watkins

Mais Oui - Mais Oui
Bernard Heidsieck

Since You Heard From Me
Klyd Watkins

You Can't Go Home Again
The Harlemans

Spider Woman
Klyd Watkins

Call Home the Children
The Harlemans

If poetry is to reassert iteself as an essential part of the life force of the world, it must strip itself of the sterile isolation of the page, and it must parade itself in the meeting places of the world, adorning itself with the common things of the earth, such as wind and rain, sky and sea, and breath.

notes: "Amen Absent" and "Since You Heard From Me" were recorded at the University of Alabama at Huntsville . . . "Shadow" was recorded at the School of the Holy Child in Suffern, New York. The school has since closed its doors on a rich history . . . "Someone" was recorded at the Planting Fields campus of Old Westbury College, another school that has since closed . . . "You Can't Go Home Again" and "Call Home the Children" were both recorded at The Thirsty Ear, a coffee house in Morristown, New Jersey . . . All submissions to Poetry Out Loud must be on tape and should not be accompanied by text. Submissions should be at 7½ ips on reel to reel quarter-inch recording tape and should be sent to: Out Loud Productions, Box 96, Madison, New Jersey 07940 . . . Inquiries concerning the scheduling of performances by out loud poets can also be made to Out Loud Productions . . . Photos on the back cover are from left to right: Patricia Harleman, Klyd Watkins and his son, David, Peter Harleman, and Linda Watkins.

Cover by Patricia Harleman
Out Loud Records Stereo OLP 104

Published by Out Loud Productions
Box 96, Madison, New Jersey 07940

Subscriptions, $6 for three issues
Single issues, $3, Back issues, $4

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poetry
out
loud
number
three

poetry out loud – number three

a "magazine" of oral poetry appearing tri-annually

produced by Klyd Watkins and Peter Harleman

As poetry and performance continue to draw closer, pulling together at the same time the poet and his audience, the creative act of the poem itself has been flushed from isolation. The poem now comes to breath and being in the very midst of the poet and his audience. Its vitality is keyed to the poet's tongue, its truth to all the poet and his audience is and can be at the moment of creation.

Out loud poetry cannot exist or scarcely be created without this encounter between poet and audience. Live performance is essential to the life of out loud poetry.

As something decidedly inferior to live performance, *Poetry Out Loud* attempts to utilize the accouterments of the electronic age to partially extend the electricity of live performance. Furthermore, *Poetry Out Loud* seeks to discard the pervasive influence of the written poem by pushing poetry toward oral values. Poems must be spoken. Poems must be heard. Poems are performances. The poet *is* a performer.

Thus, a recording of an out loud poem *must* be closer to the truth of the creative moment of the poem than the frozen, sterile text of that moment on paper.

So radical is this departure from the manners and customs of contemporary poetry, so revolutionary is this notion that poems are performances, it startles and confuses the poet still wed to the page. Frozen, he continues to dedicate himself to a poetry so removed from the very breath of contemporary life that its only audience is almost exclusively comprised of poets. They talk to each other, sometimes.

Out loud poetry, on the other hand, demands that a poet step into the arena of his audience, that he speak, that he launch and create his poems with that mystical substance, breath, and not tired pens and cold typewriter keys. The poem *is* a performance. Poetry belongs to the human voice.

Accordingly, *Poetry Out Loud* is an lp stereo record "magazine" devoted to the poetry of the human voice. Most of the poems featured in *Poetry Out Loud* are composed and performed independent of text. Some of them are direct improvizations, while others are the product of several performances. All of them are attempts to restore the vitality of the human voice to contemporary poetry.

* * *

notes: Klyd Watkins' poem, "Dark Talkin' Picture," was composed for Dr. Eva Touster . . . Bernard Heidisieck's poem, "Ravaillac, tu Connais," first appeared on record with the Number 36-37 issue of Ou *(England) which is published by Henri Chopin . . . The back cover photo is of Patricia Harleman*

All submissions to Poetry Out Loud *must be on tape and should not be accompanied by text. Submissions should be at 7½ ips on reel to reel quarter-inch recording tape and should be sent to: Out Loud Productions, Box 96, Madison, New Jersey 07940*

Cover by Linda Watkins Photo by Ron Fugate
Out Loud Records Stereo OLP 103

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Box 96, Madison, New Jersey 07940

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Subscriptions, $6 for three issues
Single issues, $3 Back issues, $4

side one

It is the Bear
Patricia Harleman

Knew Noah Harp - Two
Klyd Watkins

I Can Dance
The Harlemans

Eli
Klyd Watkins

Slow Walkin'
The Harlemans

Woman
The Harlemans

Outside My Window
The Harleman

side two

Ride 'em Ranger
Linda and Klyd Watkins

Dark Talkin' Picture
Klyd Watkins

The Owls are Hooting
The Harlemans

Ravaillac, tu Connais
Bernard Heidsieck

Guilt Geiger Counter
Klyd Watkins

We Blew from the East
The Harlemans

All Selections
Out Loud Productions (ASCAP)

poetry out loud — number two

poetry out loud – number two

A "magazine" of oral poetry appearing tri-annually
Produced by Klyd Watkins and Peter Harleman

side one

I Am the Crow
The Harlemans

Dream Nine
Tony Cowan with The Secret Nation

I Wait Again
The Harlemans

Open Your Flower
Klyd and Linda Watkins

I Go Down to Love You
The Harlemans

Don't Anticipate
Klyd Watkins

Prairie Death Child
The Harlemans

Fragile Is the Earth
The Harlemans

side two

New Noah's Ark
Klyd and Linda Watkins

Down Into Your Smile
Klyd Watkins, piano by Bill Chelf

I've Grown Out of Your Skin
Patricia Harleman

Needle's Eye
Klyd Watkins

Hear Me Grandmother
The Harlemans

Put Down
Linda Watkins

All Selections Cheerleader Music (ASCAP)

Poetry lives in our throats, in our ears, on our tongues. It belongs to the human voice and is as precarious, as pervasive and as simple as breath.

Poetry should be spoken. It should be out loud, directed to the ear. It should roll off the tongue and not the finger or the eye.

Poetry Out Loud Number Two is the second issue of a "magazine" of oral poetry composed and performed independent of text. Most of the poems on this issue of the "magazine" are the products of two groups of poets simply because of the scarcity of poets working out loud.

Although there are a substantial number of poets actively reading their work usually at colleges and universities, there are virtually none who are attempting to compose and speak their poems independent of text. Obviously, a strictly read poem is a poem that was shaped and structured by the eye, and was probably unconsciously composed to be primarily read and not heard.

Out loud seeks to restore the vitality of the human voice to poetry. It places a premium on performing going back to the Homeric poets who wandered from place to place performing and composing out loud. It pushes the poet back into a truly flesh and blood relationship with his poem.

For the most part, we were taught or led to believe as we grew up in the twentieth century that the gap between the poet (or the poem) and the audience had to be bridged by the audience. Out loud discards this notion, inverts it, and sends the poet out toward the audience. It reunifies the poet and the poem, tying them together with the audience.

Naturally, the primary arena for the out loud poet is the live performance. Most of the poems on this record are taken from recordings made before small audiences. This is the vitality of out loud. But the tool that has made the notion of out loud viable is the tape recorder — the instrument that teaches the poet the sound of his own voice.

It is the tape recorder which makes oral composition possible since it preserves the poem without the need for text. As and when poets begin working more and more with oral composition, poetry will begin to move back to its ancient seat of power — the human voice.

Hopefully, in the next few months ahead, more poets will begin working out loud. Naturally, the co-producers of Poetry Out Loud are inviting submissions on tape for future issues of the "magazine." Submissions should be sent on tape to: Out Loud Productions, 1300 College, Topeka, Kansas 66604.

Cover by Patricia

Published by Out Loud Productions
1300 College, Topeka, Kansas 66604

Subscriptions, $6 for three issues
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MUZZY BAND

LIVE AT

THE HEAD LINER, NEPTUNE, N.J.

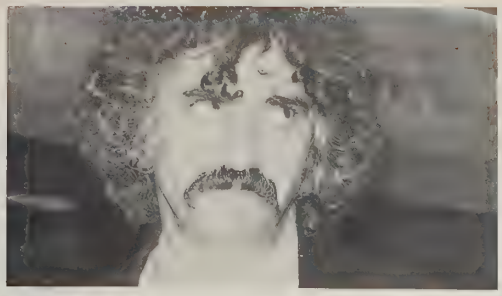
THE JOLLY SMUGGLER, GARFIELD, N.J.

THE LINCOLN LOUNGE, S.I., N.Y.

THE PLAY PEN, SAYERVILLE, N.J.

RODDY'S PUB, JERSEY CITY, N.J.

THE FOUNTAIN, FAIRVIEW, N.J.



THIS LIVE ALBUM IS DEDICATED TO ALL OF OUR FREINDS AND FANS THAT SUPPORTED US SO GREATLY THROUGH-OUT THIS PAST YEAR OF 1975 - WE THANK YOU GREATLY

ED CAP GUITARIST
AND MOOG SYN. CHIEF ARRANGER
AND COMPOSER FOR THE MUZZY BAND

THIS ALBUM IS
TO HIP FOR THE HIGHWAY

ROSEMARIE

MISS ENERGY, WE LOVE
HER FOR HER; AND HER
TALENT IS ENDLESS

THANK YOU

THE MUZZY BAND

DANNY GIRLANDO, PIANO AND
SYN. "UNBELIEVABLE"
COUNTRY BOY

BILLY CASALE, BASS
AND BASS AND BASS
A GREAT MUSICIAN, BILLY CASALE

BILLY BATTISTON, PERCUSSION
"SHEER POWER" ALL AROUND!

May I thank all these great people for making this Album possible, First "OUR MAN" Frank Reiss, John Turi of "Colonial Graphics", Tom Romanelli (Front Photo) "Jeannette" (Back Cover) Karen Kuchalla (Front Cover graphics) Gladys and Susan of Mastertone Records, and the artist who really worked his —— off. ED CAP for editing our "FIRST LIVE MUSIC AND COMEDY" Album. We hope you'll enjoy it ——————————

HOW WAS IT!

MUZZY

SIDE ONE

1. INTRODUCTION
2. I'VE GOT THE MUSIC IN ME
3. SUMMER OF 42 (theme)
4. GODFATHER
5. THIS IS MY LIFE

SIDE TWO

1. INTRODUCTION OF THE MUZZY BAND
2. ITALIAN INDIAN
3. QUAISIMOTO
4. SUNSHINE OF MY LIFE

SFLP 1093

FILM KRAFTS'

BHAGWAAN DADA

SIDE A

1. AAYA AAYA PYAAR KA ZAMANA
   ASHA BHOSLE & MOHD. AZIZ
   LYRICS –FAROOQ KAISER
2. MUJHE PYAAR HO CHALA
   ASHA BHOSLE & CHORUS
   LYRICS –INDIVAR
3. TUJH SE PEHALE I
   KISHORE KUMAR & CHORUS
   LYRICS –INDIVAR

SIDE B

1. SUPER FAST LOVE
   KISHORE KUMAR & ANURADHA PAUDWAL
   LYRICS –INDIVAR
2. CHUG GAI CHIDIYA JO KHET
   ASHA BHOSLE
   LYRICS –INDIVAR
3. TUJH SE PEHLE II
   KISHORE KUMAR & CHORUS
   LYRICS –INDIVAR

MUSIC
RAJESH ROSHAN
PRODUCED BY
RAAKESH ROSHAN
LYRICS:
INDIVAR & FAROOQ KAISER

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sjs entertainment

AB 94-50 A&B

HOUR 1

WEEK OF 12/5/94

AMERICA'S BALLROOM-FORMAT & CUESHEET

THIS WEEK'S HOST: Les Brown

PROMO: (none)

00:00-12:58 PROGRAM MATERIAL: 12:58
Remember Pearl Harbor - Charles Spivak
Praise the Lord and Pass the Ammunition - Kay Kyser
A Slip of the Lip - Duke Ellington/ He Wears a Pair of Silver Wings - Albino Ray

12:58-15:58 NATIONAL COMMERCIAL SPOTS #1 & #2 AND LOCAL COMMERCIAL SPOT #1
1.Bufferin (BU 401-30) :30/ Radio Shack (RPRS 6894) :30
2.Essence Magazine :60
CUE: 5555.

15:58-25:58 PROGRAM MATERIAL: 10:00
When the Lights Go On Again - Les Brown
They're Either Too Young or Too Old - Jimmy Dorsey
Der Fuehrer's Face - Spike Jones

25:58-28:58 NATIONAL COMMERCIAL SPOT #3 & LOCAL COMMERCIAL SPOTS #2 & #3
3.Bufferin (BU 402-30) :30/ Radio Shack (RPRS 7094) :30
CUE: we've got answers.

28:58-38:25 PROGRAM MATERIAL: 9:27
This is the Army, Mr. Jones - Hal McIntyre
Somebody Else is Taking My Place - Benny Goodman
The White Cliffs of Dover - Glenn Miller

38:25-41:25 NATIONAL COMMERCIAL SPOTS #4 & #5 AND LOCAL COMMERCIAL SPOT #4
4. Essence Magazine :60
5. Anacin (AHAN 9420) :30/ Radio Shack (RPRS 7294) :30
CUE: we've got answers.

41:25-50:00 PROGRAM MATERIAL: 8:35
Boogie Woogie Bugle Boy - The Andrews Sisters
'Til Reveille - Bing Crosby
American Patrol - Glenn Miller

50:00-53:00 NATIONAL COMMERCIAL SPOT #6 AND LOCAL COMMERCIAL SPOTS #5 & #6
6.Bufferin (BU 403-30) :30/ Radio Shack (RPRS 6894) :30
CUE:we've got answers.

53:00-57:40 BONUS SONG: 4:40
Natchel Blues - Woody Herman

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S.J.S entertainment

AB 94- 50 C&D

HOUR 2

WEEK OF 12/5/94

AMERICA'S BALLROOM FORMAT & CUESHEET

THIS WEEK'S HOST: Les Brown

00:00-08:41 PROGRAM MATERIAL: 8:41
Silver Wings In the Moonlight - Freddie Slack with Margaret Whiting
You'd Be So Nice to Come Home To - DickJurgens
A Boy In Khaki, a Girl In Lace - Tommy Dorsey

08:41-11:41 NATIONAL COMMERCIAL SPOTS #7 & #8 AND LOCAL COMMERCIAL SPOT #7
7. Essence Magazine :60
8. Anacin (AHAN 9420) :30/ Radio Shack (RPRS 7094) :30
CUE: we've got answers.

11:41-21:29 PROGRAM MATERIAL: 9:48
It's Been a Long Long Time - Harry James
When Johnny Comes Marching Home - Glenn Miller
We'll Meet Again - Vera Lynn

21:29-24:29 NATIONAL COMMERCIAL SPOTS #9 AND LOCAL COMMERCIAL SPOTS #8 & #9
9. Bufferin (BU 401-30) :30/ Radio Shack (RPRS 7294) :30
CUE: we've got answers.

24:29-33:08 PROGRAM MATERIAL: 8:39
Mission to Moscow - Benny Goodman
G.I. Jive - Louis Jordan
God Bless America - Kate Smith

33:08-36:08 NATIONAL COMMERCIAL SPOTS #10 & #11 AND LOCAL COMMERCIAL SPOT #10
10. Essence Magazine :60
11. Anacin (AHAN 9438) :30/ Radio Shack (RPRS 6894) :30
CUE: we've got answers.

36:08-50:17 PROGRAM MATERIAL: 14:09
There'll Be a Hot Time in the Town of Berlin - Glenn Miller
In My Arms - Dick Haymes/Soul Spinners
My Guy's Come Back - Benny Goodman

50:17-53:17 NATIONAL COMMERCIAL SPOT #12 AND LOCAL COMMERCIAL SPOTS #11 & #12
12. Bufferin (BU 402-30) :30/ Radio Shack (RPRS 7094) :30
CUE: we've got answers.

53:17-58:04 BONUS SONG: 4:47
Bill Not Phil - Rob McConnell/Boss Brass

FIRMLY PLANTED MEMORIES

In Flagranti - Firmly Planted Memories*
Eldrige & Huey - Revolutionary Bust
Lord Isis - Erdoel
In Flagranti - Where is Miss Palmer?*

*produced by Crnobernja & Gloor sleeve: Gloor 3/08 cre.021

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STATLER RECORDS PRESENTS

SLP 1417
ST[illegible]

Underwater

BY LYNDA GACHE

Early on Lynda Gache decided she wanted a career in dancing. And thousands of students and teachers nationwide are glad she did.

Armed with a plane ticket to Miami, Lynda landed her first professional job with the June Taylor Dancers. In addition to dancing in the line, Lynda appeared in bit parts with "The Great One" himself, in the CBS classic television show.

After a few years she grew restless and returned to New York where she auditioned for and landed a position with the Radio City Rockettes. It felt good to be back home, but more importantly, New York gave her the opportunity to perfect her craft; dancing with the Rockettes and during her breaks, taking classes with some of the great New York teachers...and perfect it she did!

It wasn't too many years later that Lynda found herself back where it all started — in dance class; but this time as the teacher and choreographer. She brought a level of excellence and dedication to the dance that quickly swept her to the top of her profession. And yet her love of performing had her dancing in the Summer performances at Jones Beach Marine Theater produced by Guy Lombardo.

Today Lynda is dance director and co-owner of the five June Claire Schools on Long Island. Her students have gone on to perform on the Broadway stage, as well as, movies and television. Her renown goes beyond her success in her June Claire dance classes.

Besides touring with Dance Olympus, Lynda regularly appears with Dance Masters of America. The Professional Dance Teachers Association and Dance Teachers Society of Boston, just to name a few of the leading conventions across the United States seeking her talents. She also teaches master classes for the State University of New York at Stony Brook.

As though this isn't enough, Lynda is also the choreographer of the J. C. Lynn Dance Company, a professional dance troup that has performed at such places as the Colony Hill, Madison Square Garden's Felt Forum and for various telethons.

If you're already a fan, you'll agree this is Lynda's best and most exciting album yet. If you're a new found friend, you'll quickly discover carefully selected and orchestrated music, enhanced by choreography that perfectly interacts, and is distinctively unique, distinctively styled, distinctively Lynda.

SIDE A

1. Underwater
2. Ma He's Making Eyes At Me
3. Love Is Good
4. Bouncin' Blues
5. St. James Infirmary

SIDE B

1. Thriller
2. Woman Of The Year
3. Cell Block Tango
4. Pippin Dance
5. Encore

Recorded at **FRANKLIN DOUGLAS RECORDING STUDIO,** Port Washington, NY
Orchestrations by **DAVID BARNETT**
Mastered by **SPIRAL DISC,** Roslyn Heights, New York
Album Design by **ARDT CREATIONS,** Seaford, New York

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Black Devil Disco Club presents

The Strange New World Of Bernard Fevre

All songs written & produced by Bernard Fevre except "Don't Look Down" written by Bernard Fevre & Jason Walker
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www.myspace.com/blackdevildiscoclub
US78

THE AMERICAN FAMILY GUIDE TO DRUG ABUSE:™

THE AVERAGE PARENT SHOULD KNOW AS MUCH ABOUT DRUGS AS THE AVERAGE PUSHER

Get to your kids before somebody else does

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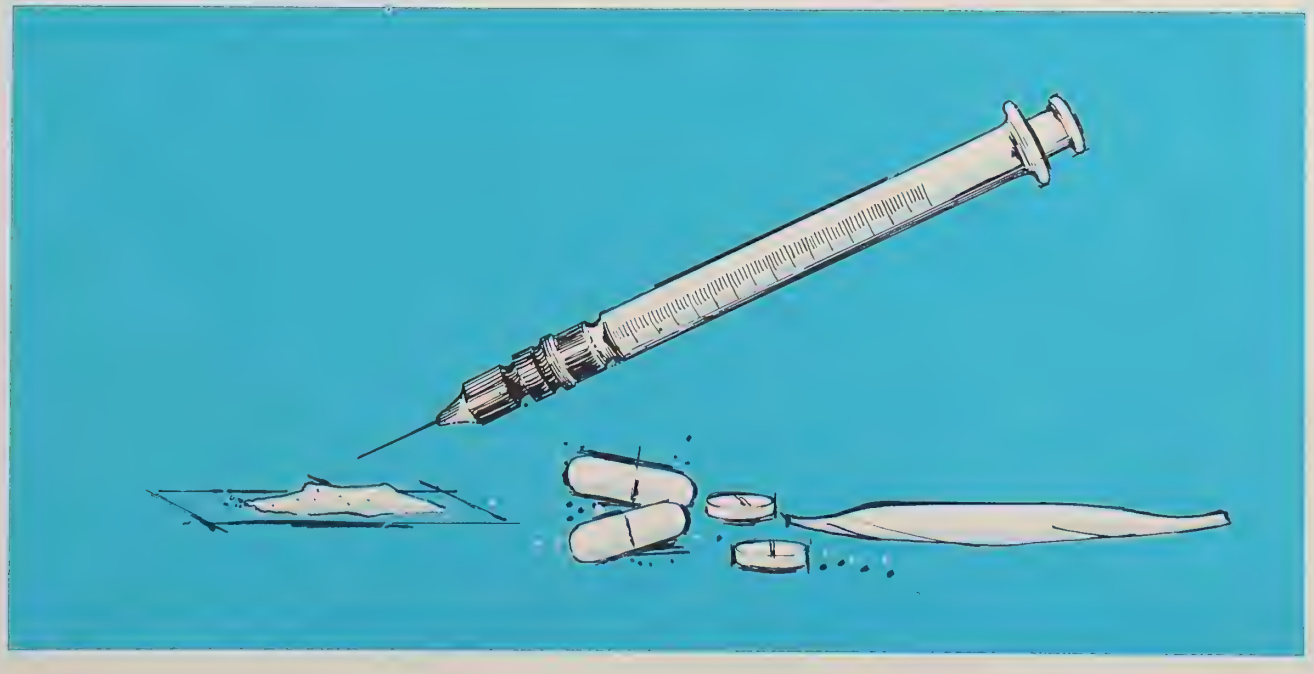
CONTENTS

4 LP records; Guidebook which includes complete Chart of Drugs Information, Glossary of Drug Terms, Annotated Bibliography, etc.

- Basic information on different types of drugs and drug abuse
- Interviews with addicts and ex-addicts
- Latest up-to-date, modern medical information in a form useful to every family

THE AMERICAN FAMILY GUIDE TO DRUG ABUSE™:



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THE CONTRIBUTORS

We should like to express our appreciation to the numerous individuals and organizations who contributed to the development of the AMERICAN FAMILY GUIDE TO DRUG ABUSE. Among them are the experts in the field of drugs whose interviews appear on the records and who are listed below.

In addition, we should like to extend special thanks to the teachers, parents, and school administrators whose interviews are also included in the records but who requested that their names not be mentioned. Also, we are much indebted to the young people—addicts, ex-addicts, and occasional drug users—who supplied first-hand information and who allowed their interviews to be recorded.

Dr. Robert Byck is both a Lecturer in Pharmacology and a Fellow in Psychiatry at the Yale University School of Medicine. Dr. Byck has done both research and clinical work in the investigation of drugs and other substances that affect the brain. He was formerly Assistant Professor of Pharmacology and Rehabilitation Medicine at the Albert Einstein College of Medicine.

Lloyd Churgin has devoted a major portion of his professional life to the rehabilitation of drug addicts. He was formerly Deputy Director of the West Brooklyn Area for New York City's Addiction Services Agency, an organization that maintains therapeutic communities for addicts' rehabilitation, and he has worked with countless young drug users at the Agency-run Phoenix House.

Shoshanna Churgin, like her husband Lloyd, formerly worked with New York City's Addiction Services Agency. She was Consultant to the Program Planning and Evaluation Unit of the Agency.

Dr. Lewis D. Eigen is an outstanding expert on youth and youth problems. He has served as Youth Consultant to the Offices of the Secretary of Labor and the Secretary of Defense. He was formerly Associate Professor of Educational Psychology at Temple University and a Juvenile Conference Commissioner for the state of New Jersey. Later, as Associate Director of the United States Job Corps, Dr. Eigen administered the medical rehabilitation program for tens of thousands of young people. Dr. Eigen is presently President of Educational Design, Inc.

Professor Joseph Fink knows from first-hand experience the problems that the police face in dealing with drug users: he was a Deputy Inspector of the 9th Precinct of the New York City Police Department. This precinct covers an area of large-scale drug use—the East Village. Mr. Fink is presently Assistant Professor in the Department of Law and Police Sciences, John Jay College of Criminal Justice, City University of New York.

Dr. Joel Fort is a nationally known physician specializing in public health, social psychiatry, and drug abuse. He is author of *The Pleasure Seekers*, a highly acclaimed study of the uses and abuses of mind-altering drugs and their effects on individuals and society, published by Bobbs-Merrill and Grove Press. He is the founder of the Center for Solving Special Social and Health Problems in San Francisco; he is also Professor at both the School of Social Welfare, University of California, Berkeley, and in the Department of Biology, San Francisco State College.

Dr. Donald Goldmacher is a psychiatrist who is deeply concerned with the larger social implications of drug use. He works for the rehabilitation of addicts as Psychiatric Consultant to Logos, a therapeutic community for drug addicts at Lincoln Hospital in New York.

Dr. David Gottlieb is one of the country's leading youth sociologists. He is Professor of Human Development at Pennsylvania State University and a Consultant to the White House Conference on Children and Youth.

Dr. Donald B. Louria is one of the country's most widely respected authorities on the subject of drug use. He is President of the New York State Council on Drug Addiction, and Chairman and Professor, Department of Public Health and Preventive Medicine, New Jersey College of Medicine and Dentistry. Dr. Louria is the author of two highly acclaimed books on the problem of drug use, *The Drug Scene* and *Overcoming Drugs*, both published by McGraw-Hill.

Sergeant George Parry has special knowledge of the problems of drug use in a medium-sized community. He is the Juvenile Officer of the South Orange, New Jersey, Police Department.

Carmine P. Tosches is an educator with special qualifications in the field of drug abuse. He was chairman of the committee which developed the widely heralded Drug Abuse Education Curriculum for the Stamford, Connecticut, Public Schools. He is Assistant Coordinator for the Physical Education, Health, and Safety Department for the Stamford Public Schools

Harold M. Weiner's expertise in the field of drug abuse is as a lawyer: he is a defense attorney who has handled numerous criminal cases involving drugs.

AMERICA'S BALL ROOM

© ℗ 1995
SJS Entertainment
800 Second Ave
New York, NY 10017

AB-95-6
SIDE ONE
33 1/3 RPM

Host: RAY CONNIFF

WEEK OF JANUARY 30, 1995

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AB-95-6
SIDE THREE
33 1/3 RPM

Host: RAY CONNIFF

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REPRISE RECORDS

PROMOTION NOT FOR SALE

THE FIFTH AVENUE BAND

Produced by Jerry Yester, Zal Yanovsky And Erik Jacobsen
For R.J. Cavallo Productions Ltd.

Playing Time: 19:04

RS 6369
(30,973)

1. 3:36
2. 2:27
3. 4:02
4. 2:34
5. 3:41
6. 2:44

All Selections Published by Grand National Songs, Inc.- ASCAP

SIDE 1

1. FAST FREIGHT (Peter Gallway)
2. ONE WAY OR THE OTHER (Kenny Altman)
3. GOOD LADY OF TORONTO (Peter Gallway)
4. EDEN ROCK (Altman-Gallway)
5. COUNTRY TIME RHYMES (Peter Gallway)
6. CALAMITY JANE (Peter Gallway)

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STEREO

AMERICA'S BALL ROOM

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800 Second Ave
New York, NY 10017

AB-94-42
SIDE ONE
33 1/3 RPM

Host: FRANKIE LAINE

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AB-94-42
SIDE THREE
33 1/3 RPM

Host: FRANKIE LAINE

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AB-94-42
SIDE TWO
33 1/3 RPM

Host: FRANKIE LAINE

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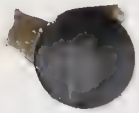

AB-94-42
SIDE FOUR
33 1/3 RPM

Host: FRANKIE LAINE

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AB-95-4
SIDE ONE
33 1/3 RPM

Host: JUNE ALLYSON

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AB-95-4
SIDE THREE
33 1/3 RPM

Host: JUNE ALLYSON

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AB-95-4
SIDE TWO
33 1/3 RPM

Host: JUNE ALLYSON

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AB-95-4
SIDE FOUR
33 1/3 RPM

Host: JUNE ALLYSON

WEEK OF JANUARY 16, 1995

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Tm

45 RPM

Ⓟ 1978, Sirocco Productions Dist. by T. K. Productions, Inc. 495 S. E. 10th Court, Hialeah, Florida 33010 Sirocco/Radmus Publishing (ASCAP)

117
STEREO
TKD-117-A
Time: 6:18
Produced by:
Roger TOKARZ
From the LP
"Fly Away"
(Marlin 2225)

SOUVENIRS

(M. Chantereau-P. A. Dahan-S. Pezin)

VOYAGE

Distributed By T.K. Productions, 495 S.E. 10th Ct. Hialeah, Florida 33010

T.K. DISCO

Tm

45 RPM

Ⓟ 1978, Sirocco Productions

Dist. by T. K. Productions, Inc.
495 S. E. 10th Court, Hialeah, Florida 33010
Sirocco/Radmus Publishing (ASCAP)

117
STEREO
TKD-117-B
Time: 5:07
Produced by:
Roger TOKARZ
From the LP
"Fly Away"
(Marlin 2225)

TAHITI, TAHITI...

(M. Chantereau, P. A. Dahan & S. Pezin)

VOYAGE

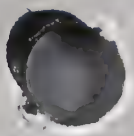
Distributed By T.K. Productions, 495 S.E. 10th Ct. Hialeah, Florida 33010

STATLER

SLP 1395

HOLD ON

33⅓ RPM
STEREO



Side B

Jeopardy
She's Blinding Me With Science
Memory
Parade Of The Wooden Soldiers

STATLER
SLP 1179
BALLET BARRE
33⅓ RPM
STEREO
Side B

Presents

SLP 1378

"THE STARS ARE OUT"

33⅓ RPM

STEREO

SIDE B

SHAKE YOUR RUMP TO THE BUMP

YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU

LOVE'S BEEN A LITTLE HARD ON ME

DO I DO

WALTZ - BALLET SUITE NO. 3

STATLER

SLP 1380

AMERICA WE LOVE YOU

33⅓ RPM
STEREO

Side B

in the Matty Tradition
by
Ronald Matty

DANCE TEN: LOOK THREE!
HOT ENOUGH FOR YOU?
FIRST THING MONDAY MORNIN'
WE GOT IT!
EVERYBODY TODAY IS TURNING ON

STATLER RECORDS PRESENTS
A PERFECT MIX

SLP 1455
SIDE A

33⅓ RPM
STEREO

1. Freeway of Love
2. Gilbert + Sullivan Grande Finale
3. Swampfire
4. Material Things
5. Kiss Me Now

LARC RECORDS

R.J.'S LATEST ARRIVAL

PROMOTIONAL ONLY — NOT FOR SALE

LR-81503
(LR-81503-A)

SIDE A

MOVIN' ON UP (Long Version) (6:43-BMI)

(R.J. Rice)

Larry-Lou Music, Arrival Music

Produced and Arranged by: R.J. Rice for Crystal Productions

Mixed by: R.J. Rice and John Jasczy

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LARC RECORDS

R.J.'S LATEST ARRIVAL

PROMOTIONAL ONLY — NOT FOR SALE

LR-81503
(LR-81503-B)

SIDE B

MOVIN' ON UP (Dub Version) (4:58-BMI)

(R.J. Rice)

Larry-Lou Music, Arrival Music

Produced and Arranged by: R.J. Rice for Crystal Productions

Mixed by: R.J. Rice and John Jasczy

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GEFFEN

Written & Produced by Jimmy Pop Ali
Published by The Jimmy Franks Publishing Co.,
Hey Rudy Music Publishing Inc.,
Universal Songs of Polygram Int'l Inc. (BMI)
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JIMMY FRANKS
RECORDING
COMPANY
A Division Of Jimmy Franks Industries

Republic

A side

UNIVERSAL

DO IT 02-00
33 RPM
S.I.A.E.
Made in Italy

DIY
DO IT YOURSELF

the BLOODHOUNDGANG

A1. The Bad Touch
(The Eiffel 65 Extended Mix) 4.28

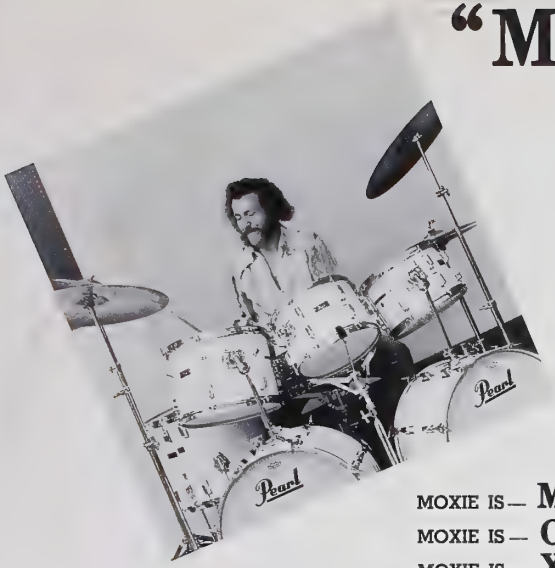
remixes

A2. The Bad Touch
(The Eiffel 65 Mix Radio Edit) 3.33

ORIGINAL VERSION APPEARS ON THE GEFFEN ALBUM
HORRAY FOR BOOBIES

Manufactured in Italy by Nitelite Records S.r.l.
under license of Universal Music Italia S.r.l.

"MOXIE"



WHAT IS MOXIE

MOXIE IS — **M**USIC — GREAT MUSIC
MOXIE IS — **O**N, AS IN "RIGHT ON"
MOXIE IS — **X** — THE UNKNOWN FACTOR
MOXIE IS — **I** NTERNATIONAL — ITALIAN AND NEW ZEALAND
MOXIE IS — **E**XCITING — ONE OF A KIND

Join the
Moxie Generation
fan club

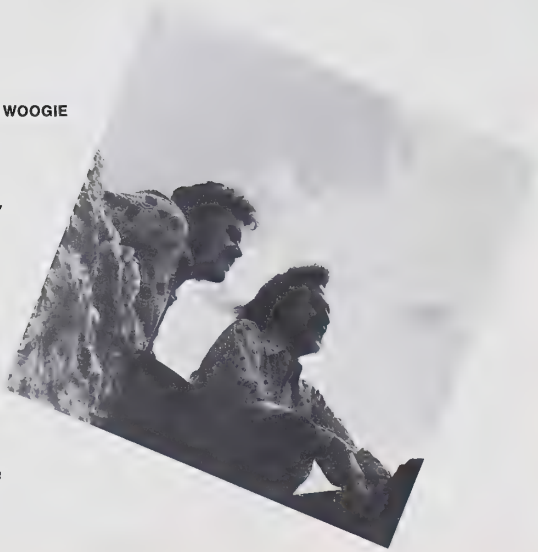
write:
"MOXIE"
c/o Continental Lounge
1885 So. Virginia St.
Reno, Nev. 89502

Side One

I WANNA HEAR SOME BOOGIE WOOGIE
JUST A FOOL
CRIPPLE CREEK
DANIEL
TAKE IT, TAKE IT EASY

Side Two

SPLISH-SPLASH
BLACK CAT
ROCK MEDLEY
NOT UNTIL



Arranged and Produced by Moxie
Distributed by Greekiwop

GREEKIWOP — 1885 SO. VIRGINIA ST., RENO, NEV. U.S.A. © MOXIE 1974 ℗ 1974 GREEKIWOP

The Bloodhound Gang Hate Club,
P.O. Box 26100, Collegewill, PA 19426-0100, U.S.A.
www.bloodhoundgang.com

Written & Produced by Jimmy Pop Ali
Published by The Jimmy Franks Publishing Co.,
Hey Rudy Music Publishing Inc.,
Universal Songs of Polygram Int'l Inc (BMI)
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B side

DO IT 02-00
33 RPM
S.I.A.E.
Made in Italy

the BLOODHOUNDGANG

B1. The Bad Touch
(12" Rollerbabe RMX)* 5.59 remixes

B2. The Bad Touch
(Album Version) 4.19

ORIGINAL VERSION APPEARS ON THE GEFFEN ALBUM
HORRAY FOR BOOBIES

* Additional production and Remix by Rollergirl. Keyboard and programming by Jens Klein+Le Koma
Vocal editing by Monsieur Minimal. Arranged by
A. Christensen and Steve Frame. Drum programming by Nicci Juice
Manufactured in Italy by Nitelite Records S.r.l.
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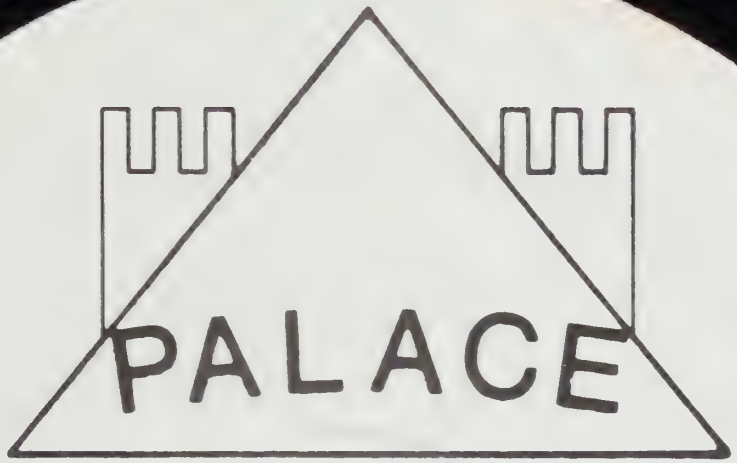


PAL 001
331/3 rpm
pub ASCAP
produced by
harlan jones
alice
david robbins

Side 1
stereo

executive producer
margie jones
harlan jones

featuring "THE ONE MAN JAM"
SUPER RICH
(H. Jones)
recorded at Startek
mixed at Omega

℗ © PALACE RECORDS 1724 Fourth St., N.W. Wash., D.C. 20001

PALACE

PAL 001
331/3 rpm
pub ASCAP
produced by
harlan jones
alice
david robbins

Side 2
instrumental

executive producer
margie jones
harlan jones

COZ

featuring "THE ONE MAN JAM"
SUPER RICH
(H. Jones)
recorded at Startek
mixed at Omega

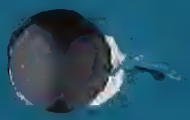
℗ © PALACE RECORDS 1724 Fourth St., N.W. Wash., D.C. 20001

OUT LOUD RECORDS
POETRY OUT LOUD – NUMBER FOUR
OLP 104-A
Side 1
33 1/3 R.P.M.
Stereo
1. AMEN ABSENT - 1:25 - Klyd and Linda Watkins
2. SHADOW - 2:10 - The Harlemans
3. MY NAME - 2:25 - Klyd Watkins
4. BETWEEN THE VALLEYS - 2:55 - Patricia Harleman
5. SOMEONE - 2:40 - The Harlemans
6. FREE WIND - 4:45 - Klyd Watkins
All Selections Out Loud Productions
(ASCAP)
Total Time 16:20

OUT LOUD RECORDS

POETRY OUT LOUD – NUMBER FOUR

OLP 104-B
Side 2



33 1/3 R.P.M.
Stereo

1. SILVER TEETH - 3:40 - The Harlemans
2. HOW SWEET AND DAMP AND DARK THE EARTH
   :50 - Klyd Watkins
3. MAIS OUI - MAIS OUI - 1:10 - Bernard Heidsieck
4. SINCE YOU HEARD FROM ME - 1:35
   Klyd Watkins
5. YOU CAN'T GO HOME AGAIN
   1:35 - The Harlemans
6. SPIDER WOMAN - 3:30 - Klyd Watkins
7. CALL HOME THE CHILDREN - 3:00
   The Harlemans

All Selections Out Loud Productions
(ARCAP)
Total Time 15:20

OUT LOUD

RECORDS

POETRY OUT LOUD

NUMBER THREE

All Selections Out Loud Productions (ASCAP)

SIDE 1
33⅓ RPM

STEREO
OLP-103-A

1. **IT IS THE BEAR—3:13**
   Patricia Harleman
2. **KNEW NOAH HARP, TWO—1:17**
   Klyd Watkins
3. **I CAN DANCE—3:29**
   The Harlemans
4. **ELI—1:02**
   Klyd Watkins
5. **SLOW WALKIN'—2:23**
   The Harlemans
6. **WOMAN—1:18**
   The Harlemans
7. **OUTSIDE MY WINDOW—2:13**
   The Harlemans

Total Time: 14:55

OUT LOUD

RECORDS

POETRY OUT LOUD

NUMBER THREE

All Selections Out Loud Productions (ASCAP)

SIDE 2
33⅓ RPM

STEREO
OLP-103-B

1. RIDE 'EM RANGER—3:48
   Klyd and Linda Watkins
2. DARK TALKIN' PICTURE—4:25
   Klyd Watkins
3. THE OWLS ARE HOOTING—3:20
   The Harlemans
4. RAVAILLAC, TU CONNAIS—4:00
   Bernard Heidsieck
5. GUILT GEIGER COUNTER—:51
   Klyd Watkins
6. WE BLEW FROM THE EAST—2:04
   The Harlemans

Total Time: 18:28

POETRY OUT LOUD
Number 2

All Selections—Cheerleader Music (ASCAP)

1. I AM THE CROW—3:02
   The Harlemans
2. DREAM NINE—:35
   Tony Cowan & The Secret Nation
3. I WAIT AGAIN—1:10
   The Harlemans

OUT LOUD
Records
STEREO

STEREO
OLP-102A

4. OPEN YOUR FLOWER—1:14
   Klyd & Linda Watkins
5. I GO DOWN TO LOVE YOU—3:00
   The Harlemans
6. DON'T ANTICIPATE—1:00
   Klyd Watkins
7. PRAIRIE DEATH CHILD—2:48
   The Harlemans
8. FRAGILE IS THE EARTH—3:15
   The Harlemans

Total Time: 16:04

POETRY OUT LOUD
Number 2

All Selections—Cheerleader Music (ASCAP)

1. KNEW NOH A ARP—1:35
   Klyd & Linda Watkins
2. DOWN INTO YOUR SMILE—4:45
   Klyd Watkins (Piano: Bill Chelf)

OUT LOUD
Records
STEREO

STEREO
OLP-102-A

3. I'VE GROWN OUT OF YOUR SKIN—1:53
   Patricia Harleman
4. NEEDLE'S EYE—3:53
   Klyd Watkins
5. HEAR ME GRANDMOTHER—2:37
   The Harlemans
6. PUT DOWN—1:45
   Linda Watkins

Total Time: 16:32

THE MUZZY BAND

Stereo
33 1/3 RPM

0001 A

Introduction
I Got The Music In Me
Summer of 42 (Theme)
Godfather
This Is My Life

THE MUZZY BAND

Stereo
33 1/3 RPM

0001 B

Introduction of the Band
Italian Indian
Quisimotto
Sunshine of My Life

COLUMBIA
Disco Single
HERBIE HANCOCK
FUNKY MAN
33⅓ RPM
STEREO
℗ 1979 CBS Inc.
43-11019
XSS 165910
Intro. 1:20
Time: 7:48
TELL EVERYBODY
-H. Hancock - D. Rubinson - J. Cohen - B. Good-
Special Disco Version From The Columbia Lp:
"FEETS DON'T FAIL ME NOW" JC 35764
Produced by David Rubinson & Friends, Inc.,
Herbie Hancock and Jeffrey Cohen
Remixed by Tim Rivers and
Don Miley
MARCAS REG. PRINTED IN U.S.A.

COLUMBIA
Disco Single
FUNKY MAN
HERBIE HANCOCK
33⅓ RPM
STEREO
℗ 1979 CBS Inc.
43-11019
XSS 165911
Intro. :24
Time: 5:36
HONEY FROM THE JAR
-H. Hancock - J. Cohen - E. Watkins -
R. Obiedo - J. Gadson-
Special Disco Version From The Columbia Lp:
"FEETS DON'T FAIL ME NOW" JC 35764
Produced by David Rubinson & Friends,
Inc., and Herbie Hancock
® "COLUMBIA" MARCAS REG. PRINTED IN U.S.A.

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800 Second Ave
New York, NY 10017

AB-94-50
SIDE ONE
33 1/3 RPM

Host: LES BROWN

WEEK OF DECEMBER 5, 1994

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SIDE THREE
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AB-94-50
SIDE TWO
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AB-94-50
SIDE FOUR
33 1/3 RPM

Host: LES BROWN

WEEK OF DECEMBER 5, 1994

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[dae 015]

soul funk sampler

a1. blacksoul presents musical globe - back to the 70's

written and produced by janis ejubs

mixed by tomislav pasanec for blacksoul music

myspace.com/tomblacksoul blacksoulmusic.com

a2. sleazy mcqueen - troutman street roller disco

chopped and done for you by tony the pony

b1. fabio bacchini - freakin jazz

produced & arranged by "don" fabio bacchini @ cosmic studio - rome, italy

b2. tom collins - the chaser - spettro's really green mix

written & produced by aaron dan & avid @ market east studios - philadelphia

remix, additional production, & weed talk by eddie "spettro" in tejas

~A~

FIRMLY PLANTED

CRE.021

33RPM

1. In Flagranti - Firmly Planted Memories
2. Eldrige & Huey - Revolutionary Bust

MEMORIES
CRE.021
33 RPM
3. Lord Isis - Erdoel
4. In Flagranti - Where is Miss Palmer?
Discograph
6149646
MADE IN FRANCE
CODEK.com

STATLER

SLP 1417

UNDERWATER

33⅓ RPM
STEREO

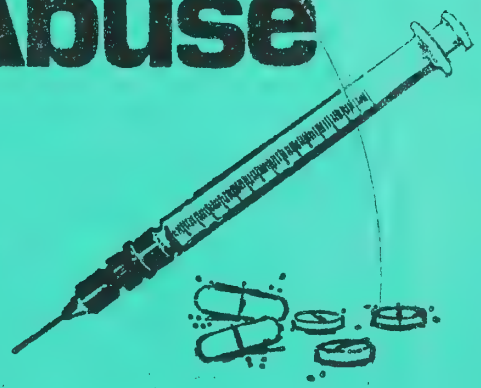
Side B

by
Lynda Gache

1. Thriller
2. Woman Of The Year
3. Cell Block Tango
4. Pippin Dance
5. Encore

The American Family

Guide to Drug Abuse



331/3 RPM
ERI 211-01

Side 1

Band 1. Introduction and Overview 9:15
Band 2. Dr. Donald B. Louria: Drug Use and Abuse 6:45
Band 3. Dr. Joel Fort: Alcohol and Tobacco 7:55

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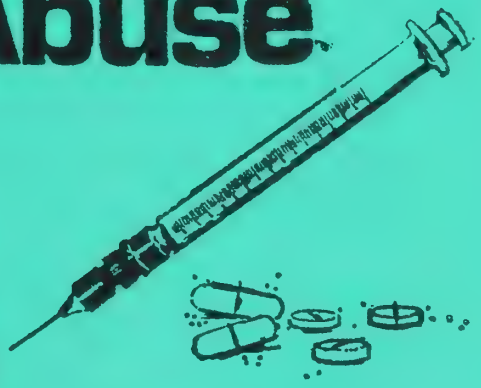
07050

The American Family

Guide to Drug Abuse

331/3 RPM
ERI-211-01



Side 8

Band 1. Harold M. Weiner, Attorney: Drugs and the Law 6:08

Band 2. Dr. Byck, Dr. Eigen, Dr. Gottlieb: Discussion—The Role of the Parents, Part II 20:12

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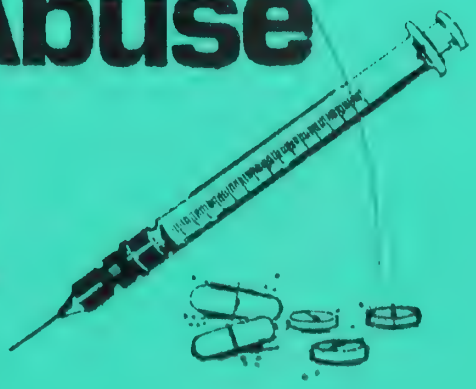
The American Family

Guide to Drug Abuse

331/3 RPM
ERI-211-02



Side 2

Band 1. Heroin 18:50
Band 2. The Life of a Heroin Addict 6:52

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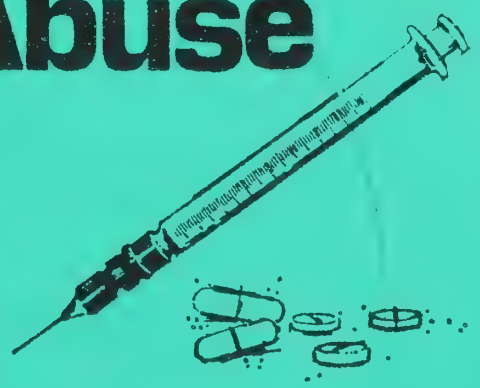
The American Family

Guide to Drug Abuse

331/3 RPM
ERI-211-02



Side 7

Band 1. What the Schools Are Doing 7:15
Band 2. Dr. Byck, Dr. Eigen, Dr. Gottlieb: Discussion—The Role of the Parents, Part I 18:53

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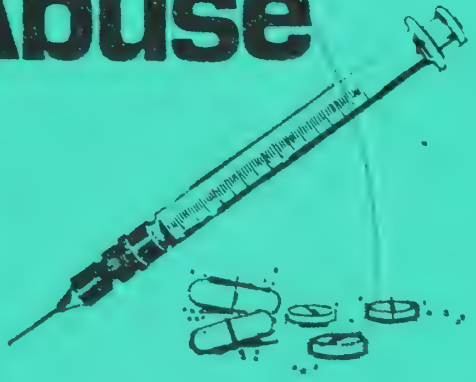
The American Family

Guide to Drug Abuse



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Side 3

Band 1. Ups and Downs 14:22
Band 2. Case History of a Speed Freak 11:39

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The American Family

Guide to Drug Abuse

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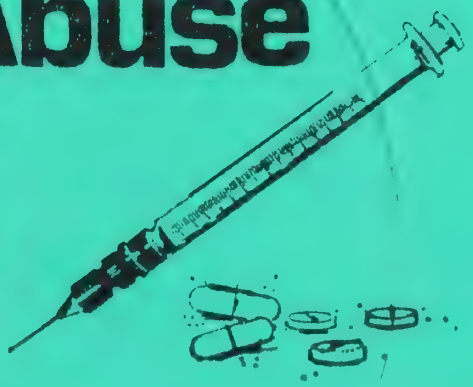

Side 6

Band 1. Why Young People Use Drugs 9:45
Band 2. Talks With Young Users 7:08
Band 3. Concerned Parents Speak 6:52

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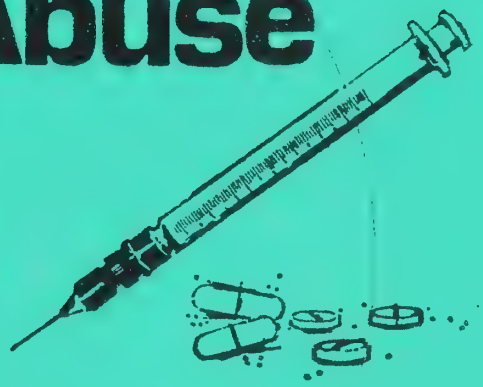
The American Family

Guide to Drug Abuse



331/3 RPM
ERI-211-04

Side 4

Band 1. Marijuana and Hashish 21:19
Band 2. LSD and Other Hallucinogens, Part I 4:48

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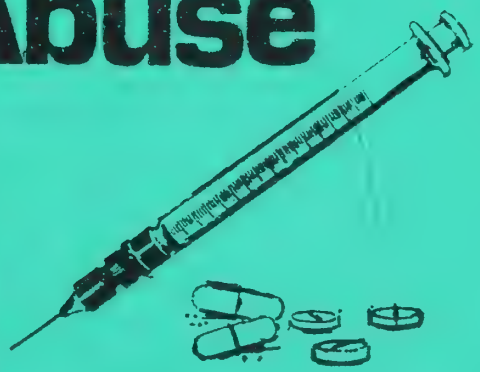
Guide to Drug Abuse



331/3 RPM
ERI-211-04

Side 5

Band 1. LSD and Other Hallucinogens, Part II 11:43

Band 2. Dr. Robert Byck. Problems of Drug Research 7:44

Band 3. Sgt. George Parry and Professor Joesph Fink: Drugs and the Police 6:17

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Side B

713/326-1888

Fax: 713/532-1441 • Info: 800/433-MIDI (800/433-6434)

Side A Some Dummy Mix
-Always only Mix
#1
59 - Always only Mix 5/15/83 #2
72 - If Really Doesn't Matter Anymore #1
5/30/83 (90) Love Is a Race 7/2/83
(115) Always Only Mix 8/28/83
(135) Please Stop @ My Mix 2/20/84 Final
(60) Check + Riders 6/3/84
(85) Wavy Lines Stranger 6/3/84
(200) Cookie Lee 6/3/84
(215) Mommy & Poppa 10/21/84
(230) The Rose 10/21/84 2/25/85
(240) Lumpy Love of Love 4/14/85

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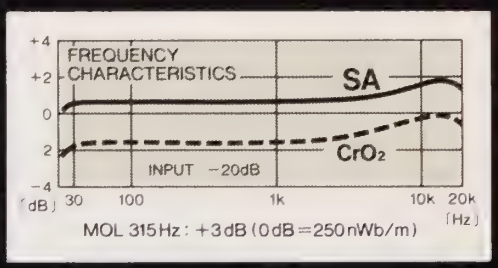

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260 Hurts So Good
280 Make Love Stay 6/9/85
310 ~~Come Dance with Me~~ 5/26/86
325 Run to You 5/26/86
340 I Want to Know What Love Is (Mutiny) 5/26/

B Noise Reduction
EQ High(CrO_2): 70μs

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SA60

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Linn Drum - Preset patterns 21-27; Always on my Mind, It Really Doesn't Matter Anymore; Love is a Rose
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(S.J.S entertainment

AB 95- 6 A&B

Week of: 1/30/95

Hour 1

AMERICA'S BALLROOM-FORMAT & CUESHEET

THIS WEEK'S HOST: Ray Conniff

PROMO: (none)

00:00-12:35 PROGRAM MATERIAL 12:35
King Porter Stomp - Benny Goodman
Sometimes I'm Happy - Benny Goodman
Don't Be That Way - Benny Goodman

12:35-15:35 NATIONAL COMMERCIAL SPOTS 1 & 2 & LOCAL SPOT 1
1. Nat King Cole :60
2. Essence Magazine :60
CUE: 5555.

15:35-24:57 PROGRAM MATERIAL 9:22
String of Pearls - Glenn Miller
Mission to Moscow - Benny Goodman
I've Got My Love to Keep Me Warm - Les Brown

24:57-27:57 NATIONAL COMMERCIAL SPOT 3 & LOCAL SPOT 2 & 3
3. Anacin (AHAN 9419) :30/ Riopan (AHRX 9414) :30
CUE: use as directed.

27:57-35:54 PROGRAM MATERIAL 8:57
Dancing in the Dark - Artie Shaw
Sophisticated Lady - Duke Ellington
Apple Honey - Woody Herman

35:54-38:54 NATIONAL COMMERCIAL SPOTS 4 & 5 AND LOCAL SPOT 4
4.Engelbert :60
5.Essence Magazine :60
CUE: 5555.

38:54-49:16 PROGRAM MATERIAL 10:22
Brazil - Ray Conniff
Annie Laurie - Jimmie Lunceford
In the Mood - Glenn Miller

49:16-52:16 NATIONAL COMMERCIAL SPOT 6 AND LOCAL SPOTS 5 & 6
6.Anacin (AHAN 9438) :30/ Riopan (AHRX 9415) :30
CUE: use as directed.

52:16-57:14 BONUS SONG: 4:58
Bag Lady - David Chesky

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SJS entertainment

Week of: 1/30/95

AB 95- 6 A&B Hour 2

AMERICA'S BALLROOM-FORMAT & CUESHEET

THIS WEEK'S HOST: Ray Conniff

00:00-12:25	PROGRAM MATERIAL 12:25 S'Wonderful - Artie Shaw S'Wonderful - Ray Conniff Beyond the Blue Horizon -Artie Shaw September Song - Harry James
12:25-15:25	NATIONAL COMMERCIAL SPOTS 7 & 8 AND LOCAL SPOT 7 7.Johnny Mathis :60 8.Essence Magazine :60 CUE: 5555.
15:25-25:22	PROGRAM MATERIAL 9:57 In the Wee Small Hours of the Morning - Frank Sinatra I Let a Song Outof My Heart - Duke Ellington Four Brothers - Woody Herman
25:22-28:22	NATIONAL COMMERCIAL SPOT 9 AND LOCAL SPOTS 8 & 9 9.Anacin (AHAN 9436) :30/ Riopan (AHRX 9416) :30 CUE: use as directed.
28:22-36:24	PROGRAM MATERIAL 8:02 The Days of Wine and Roses - Henry Mancini Mr. Lucky - Henry Mancini My Little Suede Shoes - Billy May
36:24-39:24	NATIONAL COMMERCIAL SPOTS 10 & 11 AND LOCAL SPOT 10 10.Resolve :60 11.Essence Magazine :60 CUE: 5555.
39:24-52:24	PROGRAM MATERIAL 13:00 Some Enchanted Evening - Stan Kenton That's What Friends Are For - Ray Conniff Warsaw Concerto - Ray Conniff
52:24-55:24	NATIONAL COMMERCIAL SPOT 12 AND LOCAL SPOTS 11 & 12 12. Anacin (AHAN 9425) :30/ Riopsn (AHRX 9414) :30 CUE: use as directed.
55:24-60:22	BONUS SONG 4:58 Lavender Lady - Tee Carson

CHICAGO
LONDON
LOS ANGELES
NEW YORK

Don Lee AT THE Lowrey ORGAN

Don Lee, organist and singer-entertainer, is a native of the Midwest. A favorite of cafe and private club patrons, he got his start in music at the early age of seven years, when he began chording piano for his father's dance band.

At 12, he was playing the banjo professionally and at 17 he was making a name for himself with the trombone. Lee continued an eventful career for 19 years, after which he retired to enter an entirely different field. Six years later he was persuaded to play and sing for a large private party. That event heralded his return to his first love — music.

During his long career, Lee traveled throughout the Midwest with his own band, playing hotels and private clubs. He was an arranger for a number of name bands. His actual styling of music varies from nostalgic old tunes that everybody loves to modern dance music and the sing-along.

Don Lee, you will find, achieves an almost unbelievable voice range. Rare is the evening when he isn't told that his voice is reminiscent of some popular singer of the past.

You'll like his organ music, his unusual voice, the arrangements he provides for songs, both old and new.

On this, his first record, you'll hear 43 selections — favorites with nightly audiences at The University Club of Minneapolis.

SIDE I

* ROOM 202
* HOW COME YOU DO ME LIKE YOU DO?
* DOODLE DOO DOO
* IF I COULD BE WITH YOU
* ROSE OF WASHINGTON SQUARE
* MY DARLING, MY DARLING
* YOU CALL EVERYBODY DARLING
* IT'S A WONDERFUL WORLD
* JUST A GIGOLO
* WHO'S SORRY NOW?
* LULU'S BACK IN TOWN
* BABY, WON'T YOU PLEASE COME HOME?
* DOWN BY THE OHIO
* SOMEBODY LOVES ME
* YOU MUST HAVE BEEN A BEAUTIFUL BABY
* JUST ANOTHER DAY
* BREEZIN' ALONG WITH THE BREEZE
* THERE'S YES, YES IN YOUR EYES
* LOUISVILLE LOU
* SUGAR BLUES
* LAZY RIVER
* ZIP A DEE DOOH DAH
* BALLIN' THE JACK

SIDE II

* LONESOME ROAD
* BLUE HEAVEN
* FORGIVE ME
* CAROLINA MOON
* ANYTIME
* BY THE LIGHT OF THE SILVERY MOON
* I'M AN OLD COWHAND
* SOUIX CITY SUE
* BILLIE
* RAMONA
* EVERY WHERE YOU GO
* GLAD RAG DOLL
* LOVE IS JUST AROUND THE CORNER
* APPLE BLOSSOM TIME
* MY BABY JUST CARES FOR ME
* AH HA, OH HO, ME TOO
* TUCK ME TO SLEEP IN MY OLD TUCKY HOME
* IS IT TRUE WHAT THEY SAY ABOUT DIXIE?
* CAROLINA IN THE MORNING
* SOME OF THESE DAYS

SYNERGETIC SOUNDS with SESSIONS

"Synergetic Sounds" (pronounced SIN-ER-JET-IC) does not quite refer to the sounds of a synergism at work nor the synergistic system of sounds associated with singing but is simply symbolic in the sense of a sound syllogism such as:

(1) Not all piano music is sexy.
(2) "Synergetic Sounds" is not all piano music
(3) Therefore "Synergetic Sounds" is not as sexy as it should be?

PLAY IT AND SEE!

Maybe by now you don't know what is a Synergetic Sound? Look it up, I did. (page 862) Has something to do with being cooperatively together. Sounds interesting. Who cooperated? The piano for one thing- a superbly voiced Knabe grand in the Sessions home - and a Roberts 770 stereo Recorder. Both tops. Also Music Ads, Inc. (in Boise) - specialists in synergistic sessions of sound sending out scintillating sound strips for selling, services and such. Let's stop; I'm stuttering!

The success and strength of this album is truly remarkable when considering the disastrous results usually associated with home tape recordings. From the very first note to the last, some special force of good fortune aided all who cooperated in the process of lifting this recording to a professional peak.

For those who pursue the hobby of playing an instrument, it is interesting and somewhat encouraging to know that the performer (Bob Sessions) is a career business man with limited opportunities for practice. As a piano hobbyist he has developed a style that borrows little from others. No lessons; no note reading, but still he presents a rich selection of different keys and chords that have been "synergized" into the appreciation range of both amateur and professional listeners.

In his own composition, "The Outer Space Walk", there is four dimensional music with a beat that produces a musical invention of unique quality.

On the "dance" side eleven old favorites are given a treatment that is not only singular but satisfying for both dance and dinner music:

SIDE 1.

(1) OUTER SPACE WALK (by Sessions)
(2) RED ROSES FOR A BLUE LADY
(3) JOHNSON RAG
(4) ANNIVERSARY WALTZ
(5) MELANCHOLY BABY
(6) AIN'T SHE SWEET and PLEASE DON'T TALK ABOUT ME WHEN I'M GONE
(7) YOU TELL ME YOUR DREAM (Waltz)
(8) DARK TOWN STRUTTERS BALL and SOME DAY SWEETHEART
(9) SOMEBODY STOLE MY GAL and I CAN'T GIVE YOU ANYTHING BUT LOVE BABY

The "listening" side arrangements are easy to digest and offer a new treatment with distinctive tone flavor for:

SIDE 2.

(1) EBB TIDE
(2) BALI HAI
(3) I LEFT MY HEART IN SAN FRANCISCO
(4) CAROLINA IN THE MORNING
(5) HELLO DOLLY
(6) HOME
(7) IRRESPONSIBLE
(8) AM I BLUE

No collector of accidental, incidental or occidental originals should miss this one!

Hart N. Rogers, Musical Coordinator
for the Synergetic Sessions of Sound

JACK HAMMELL, KEITH HUDSON, KELLY LONG, JOHN BOTLY

Side One:

ONE IN A MILLION
DRIVIN' MY LIFE AWAY
SHE BELIEVES IN ME
BIG BAND MEDLEY

Side Two:

Y'ALL COME BACK SALOON
AFTER THE LOVIN'
STILL ROCK AND ROLL TO ME
THREE TIMES A LADY
BARBERSHOP QUARTET MEDLEY

(NR12533)

Born in Cleveland, Ohio, raised in Glendale, California and now a twenty year plus resident of Nevada, Billy Kay has appeared in almost every major casino in Nevada.

With rave notices following each of his engagements, success and S.R.O. houses have become commonplace. He has appeared on many T.V. Talk Shows (Johnny Carson, etc.). Plus he has played dramatic roles in such T.V. productions as SWITCH (3 segements) and a co-starring role in KOJAK, as a heavy. Top act at the Frontier Hotel in Las Vegas for many years. He has proven his worth many times over as a solid draw, for any entertainment room, where comedy, songs and audience involvement are a requisite.

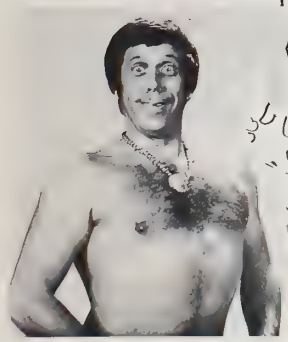
Some of the other major rooms he has worked include: Bayshore Inn and Airport Inn, Vancouver, Canada; Iliki Hotel, Hononlulu, Hawaii; Century Plaza Hotel and Hyatt House, Los Angeles, California; Regency Hotel, Denver, Colorado; Harold's Club, Reno, Nevada; Sahara Tahoe, Harrah's, Reno and Lake Tahoe; Nugget Hotel, Sparks, Nevada; Harvey's Resort Hotel, Lake Tahoe; Hyatt, Burlingame, California and the 400 Club, Calgary, Alberta.

He resides on his ranch on the outskirts of Las Vegas, where life with his horses, dogs, cats and chickens is slow and restful. He also spends many hours riding his dirt bike in the surrounding deserts and mountains, exploring new territories and hunting artifacts that might turn up. Seasonal snow skiing and water skiing also get him involved. Fishing is another pastime that Billy enjoys and does fairly well on nearby Lake Mead and the Colorado River.

In the years Billy has performed, he has created many classic pieces of comedic material which have become favorites of audiences wherever he appears. His slow motion bits on baseball and gunfight are always riotous. The "old movies" and cop bits are tremendous and his shtick on the 50's is memorable.
Impressions, vocally and verbally, are Billy's bag, and he can handle a Ballad, Rock or Dixie tune with unequalled ease. Jumping to his tiny B flat cornet and playing as well as any man in the band, he can do impressions of all the old trumpet bandleaders, plus get in some good licks of his own—Billy Kay is not just a Musician, Singer, Comic, Impressionist —Billy Kay is a TOTAL ENTERTAINER!!!

Side 1
Star Wars (1:26)
Copacabana (3:40)
Funny Man (6:40)
Show Biz (3:18)

Side 2
Just The Way You Are (3:40)
Quiet Please (5:00)
Gonna Boogie Tonight (4:50)
This Is My Life (3:57)

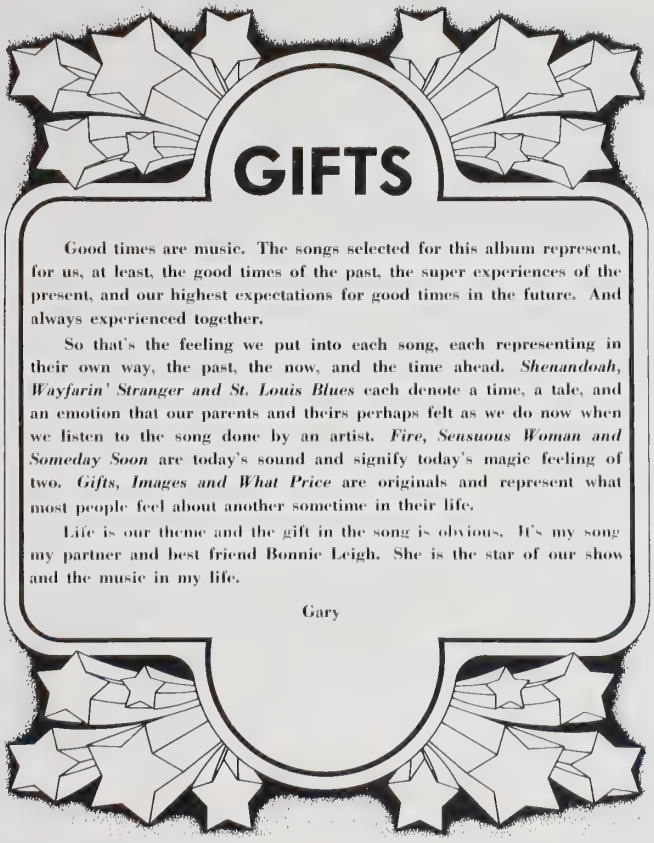


Trumpet Billy Kay
Guitar Dan Bradley
Piano Joe Fernandes
Drums Roger Lowe
Banjo Pam Kay

STEREO

Produced by Steve Sechler & Gary Carter

RECORDED AND MIXED AT VICTORY STUDIO,
Nashville, Tennessee
ENGINEERED BY GARY CARTER & JIMMY CARTER



GIFTS

Good times are music. The songs selected for this album represent, for us, at least, the good times of the past, the super experiences of the present, and our highest expectations for good times in the future. And always experienced together.

So that's the feeling we put into each song, each representing in their own way, the past, the now, and the time ahead. *Shenandoah, Wayfarin' Stranger and St. Louis Blues* each denote a time, a tale, and an emotion that our parents and theirs perhaps felt as we do now when we listen to the song done by an artist. *Fire, Sensuous Woman and Someday Soon* are today's sound and signify today's magic feeling of two. *Gifts, Images and What Price* are originals and represent what most people feel about another sometime in their life.

Life is our theme and the gift in the song is obvious. It's my song my partner and best friend Bonnie Leigh. She is the star of our show and the music in my life.

Gary

Side One

Gifts 2:45
Someday Soon 3:04
Sensuous Woman 3:04
St. Louis Blues 4:05
Shenandoah 4:05

Side Two

Wayfarin' Stranger 3:25
Maria 3:55
What Price 3:39
Fire 4:07
Images 3:22

Musicians

Bass: JIMMY CARTER/ WILLIE HALL
Drums: ROY DUDLEY
Acoustic Guitar: STEVE SECHLER/ WILLIE HALL/ BONNIE LEIGH
Lead Guitar: STEVE SECHLER
Piano: GREG SIDES
Synthesizer: GREG SIDES
Steel Guitar: GARY CARTER
Harmonica: STEVE SECHLER
Fiddle: JIMMY CARTER

Backup Vocals

CHERYL LEE
JIMMY CARTER
BONNIE LEIGH

#V-0001

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SIDE 1

FAST FREIGHT	3:36
ONE WAY OR THE OTHER	2:27
GOOD LADY OF TORONTO	4:02
EDEN ROCK	2:34
COUNTRY TIME RHYMES	3:41
CALAMITY JANE	2:44
	19:04

All Selections Published by Grand National Songs, Inc. ASCAP

SIDE 2

NICE FOLKS	2:25
COCKEYED SHAME	2:43
FAITHFUL BE FAIR	4:07
IN HOLLYWOOD	3:26
ANGEL	3:32
	16:13

All Selections Published by Grand National Songs, Inc. ASCAP

PETE HEYWOOD
drums

JON LIND
lead vocals

KENNY ALTMAN
lead guitar, bass

PETER GALLWAY
rhythm guitar, lead vocals

JERRY BURNHAM
bass, flute

MURRAY WEINSTOCK
keyboards

Side One:

FAST FREIGHT
(Peter Gallway)

ONE WAY OR THE OTHER
(Kenny Altman)

GOOD LADY OF TORONTO*
(Peter Gallway)

EDEN ROCK
(Kenny Altman-Peter Gallway)

COUNTRY TIME RHYMES*
(Peter Gallway)

CALAMITY JANE
(Peter Gallway)

Side Two:

NICE FOLKS*
(Kenny Altman)

COCKEYED SHAME
(Peter Gallway)

FAITHFUL BE FAIR*
(Kenny Altman)

IN HOLLYWOOD*
(Peter Gallway)

ANGEL*
(Jon Lind)

Produced by Jerry Yester and Zal Yanovsky(*) and Erik Jacobsen for R. J. Cavallo Productions Ltd. / "Angel" arranged and conducted by Murray Weinstock / Recorded at Sun West Recording Studios, Hollywood, and Mirasound, New York / Special thanks to Paul Fran / Cover photo: Bobby Miller / Liner photo: Henry Diltz / Art direction: Ed Thrasher / All songs published by Grand National Songs, Inc

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S.J.S entertainment

AB 94- 42 A&B

HOUR 1

WEEK OF 10/10/94

AMERICA'S BALLROOM-FORMAT & CUESHEET

THIS WEEK'S HOST: Frankie Laine

PROMO: (none)

00:00-13:27 PROGRAM MATERIAL: 13:27
Satisfy Me One More Time - Frank Sinatra
The Tennessee Waltz - Patti Page
Your Cheatin' Heart - Ray Charles/ Bonapart's Retreat - Kay Starr

13:27-16:27 NATIONAL COMMERCIAL SPOTS #1 & #2 AND LOCAL COMMERCIAL SPOT #1
1. Bufferin (BU 401-30) :30/ Essence Magazine :60
2. Bufferin (BU 402-30) :30
CUE: only as directed.

16:27-26:41 PROGRAM MATERIAL: 10:14
Give Me a Little Kiss - Eddie Arnold
Cry Me a River - Crystal Gayle
Blue Skies - Willie Nelson

26:41-29:41 NATIONAL COMMERCIAL SPOT #3 & LOCAL COMMERCIAL SPOTS #2 & #3
3. Essence Magazine :60
CUE: every month.

29:41-39:52 PROGRAM MATERIAL: 10:11
By the Waters of the Minnetonka - Jerry Gray
Cow Cow Boogie - Mel Torme
King Cotton - Bob Crosby

39:52-42:52 NATIONAL COMMERCIAL SPOTS #4 & #5 AND LOCAL COMMERCIAL SPOT #4
4. Anacin(AHAN 9419) :30/ Essence Magazine :60
5. Anacin (AHAN 9438) :30
CUE: use as directed.

42:52-54:23 PROGRAM MATERIAL: 11:31
Makin' Whoopee - Dr. John & Ricki Lee Jones
Something - Tony Bennett
Sophisticated Lady - Linda Ronstadt

54:23-57:23 NATIONAL COMMERCIAL SPOT #6 AND LOCAL COMMERCIAL SPOTS #5 & #6
6. Essence Magazine :60
CUE: every month.

57:23-62:25 BONUS SONG: 5:02

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(S.J.S entertainment

AB 94- 42 C&D

HOUR 2
WEEK OF 10/10/94

AMERICA'S BALLROOM-FORMAT & CUESHEET

THIS WEEK'S HOST: Frankie Laine

00:00-08:25 PROGRAM MATERIAL: 8:25
Ain't Foolin' - Les Elgart
Soft Winds - DinahWashington
Love Song - Fay Slick

08:25-11:25 NATIONAL COMMERCIAL SPOTS #7 & #8 AND LOCAL COMMERCIAL SPOT #7
7. Anacin (AHAN 9436) :30/ Essence Magazine :60
8. Anacin (AHAN 9420) :30
CUE: use as directed.

11:25-20:57 PROGRAM MATERIAL: 9:32
Where Was I? - Mary Ann McCall
Goodnight Irene - The Weavers
Nice n Easy - Frank Sinatra

20:57-23:57 NATIONAL COMMERCIAL SPOTS #9 AND LOCAL COMMERCIAL SPOTS #8 & #9
9. Essence Magazine :60
CUE: every month.

23:57-33:52 PROGRAM MATERIAL: 9:55
God Bless the Child - Billie Holliday
That Lucky Old Sun - Frankie Laine
Stardust - Artie Shaw

33:52-36:52 NATIONAL COMMERCIAL SPOTS #10 & #11 AND LOCAL COMMERCIAL SPOT #10
10. Bufferin (BU 403-30) :30/ Essence Magazine :60
11. Bufferin (BU 401-30) :30
CUE: only as directed.

36:52-52:10 PROGRAM MATERIAL: 15:18
By the River St. Marie/ I Believe
Jezebel/ Lord, You Gave Me a Mountain - Frankie Laine

52:10-55:10 NATIONAL COMMERCIAL SPOT #12 AND LOCAL COMMERCIAL SPOTS #11 & #12
12. Essence Magazine :60
CUE: every month.

55:10-60:09 BONUS SONG: 5:01

CHICAGO
LONDON
LOS ANGELES
NEW YORK

THE EVERLY BROTHERS

BEAT & SOUL

LOVE IS STRANGE • MONEY • WHAT AM I LIVING FOR
C. C. RIDER • LONELY AVENUE • MAN WITH MONEY • MY BABE
HI HEEL SNEAKERS • PEOPLE GET READY • WALKING THE DOG
I ALMOST LOST MY MIND • THE GIRL CAN'T HELP IT

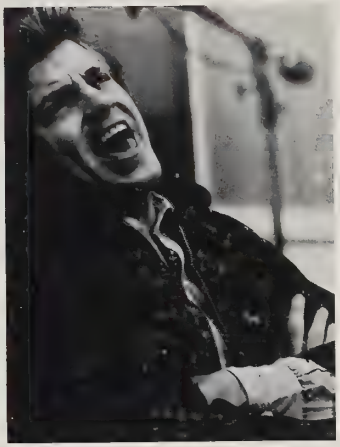
WARNER BROS. RECORDS
1605

MONOPHONIC

W 1605

THE BIG BEAT AND THE PLENTY SOUL OF THE EVERLY BROTHERS

BEAT & SOUL



Side One:

LOVE IS STRANGE
MONEY
WHAT AM I LIVING FOR
HI HEEL SNEAKERS
C. C. RIDER
LONELY AVENUE

Side Two:

MAN WITH MONEY
PEOPLE GET READY
MY BABE
WALKING THE DOG
I ALMOST LOST MY MIND
THE GIRL CAN'T HELP IT

Produced by Dick Glasser

Engineer: Lee Hirschberg/Art Direction: Ed Thrasher

It began less than formally. The first session was called for three, Tuesday afternoon. Precisely at three there was no music there, no leader for the orchestra, no arranger, no conductor.

Just six buzzing amplifiers.

The musicians, all under 25, lounged around, laughing about how P. J. Proby did Little Richard's act at the Shrine Auditorium last Saturday. To those used to the regimented recording session, this one looked like impending disaster.

What impended was the best set of recording dates Don and Phil Everly have done in years.

This is the album that takes the Everly Brothers out of the country. Don and Phil, who've had more imitators than James Cagney, have moved. Left Nashville, and the country sound. Now they're closer to Chuck Berry than to Roy Acuff. Their music is rockier than Pike's Peak. The only thing rural about them is their free delivery.

The music drives harder than Phil Hill's left piston.

It began with Phil Everly, "Let's find a key on the first one we're gonna do."

The Brothers, in high-collar denim sport shirts, are standing on one side of the studio, facing their five accompanists. Ideas start back and forth, the musicians tossing out moves like the players in the huddle of a sandlot football game. The four guitarists watch each others' hands, watching for chord changes. The only other place you'll see visual concentration like this is at a lip readers convention.

Don speaks into his mike to the control room. "Is my guitar all right?"

No answer.

"He's probly got my mike off. That's all right. He humors me."

Phil works with the drummer, Jim Gordon. He lays down a beat strong enough to make your eyes dilate. The beat is right. It gets felt. The Everlys move back and forth in front of their five rhythm men, doing the Jerk. Rocking.

This isn't Brownie, Kentucky, any more. This is now. Brownie's as far ago as Nehi Cream Soda.

In jazz, ten years or so ago, they called recording dates like these jam sessions. "My Babe," the first tune, was slowly investigated. Groped through, around, in and over, until the seven musicians got something going. It took 24 takes and two hours to finish it. At first, the music was uglier than a homemade clock. It took shape around take ten, then kept on settling, rocking, swinging til the final version.

Tuesday they recorded from three in the afternoon until three the next morning. They came back Wednesday and did the same thing. And Thursday. Thirty-six hours in a smoky, bleary studio. And an album happened.

It has a song called "What Am I Living For." Before this, they used to think skies and oceans were blue. Hear that harmonica wail. Hear the revival chords on the piano of Billy Preston. Preston, over the three-day stretch, played Hammond organ, electric piano, and grand piano. And if they asked him to, he'd get a fair-sounding tune out of day-old pancakes.

It has a song called "Lonely Avenue." It has the mechanical viciousness of a time clock. The clagor of street car wires. Angry monotony.

The city, not the country.

It has "C C Rider," with single-note guitar breaks with a vibrato twang wider than West Texas.

It has "Love Is Strange," which is damn near the best thing The Everlys have ever done.

Put together, it comes out "Beat & Soul," a good thing for any self-respecting electric phonograph.

—Stan Cornyn

THE BIG SOUND OF THE EVERLYS

Gone, Gone, Gone
W/WS1585

Rock 'n Soul
W/WS 1578

The Very Best of The Everly Brothers
W/WS 1554

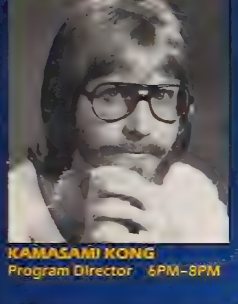
The Golden Hits of The Everly Brothers
W/WS 1471

MONOPHONIC

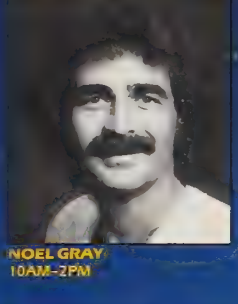
GAM

MADE IN U.S.A.

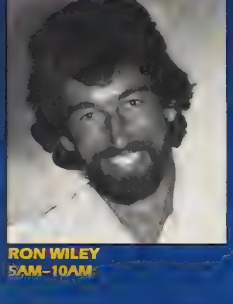
KIKI RADIO PERSONALITIES



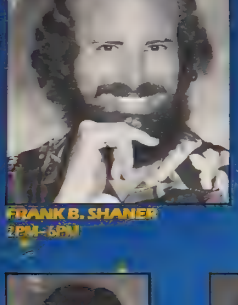
KAMASAMI KONG
Program Director 6PM–8PM



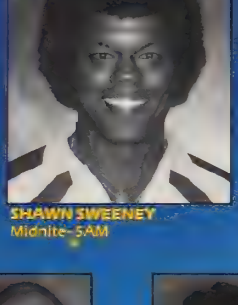
NOEL GRAY
10AM–2PM



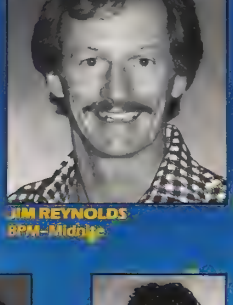
RON WILEY
5AM–10AM



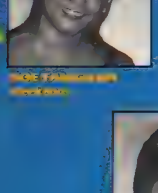
FRANK B. SHANER
2PM–6PM

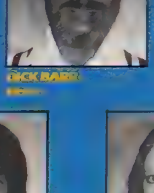


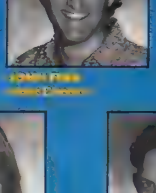
SHAWN SWEENEY
Midnite–5AM

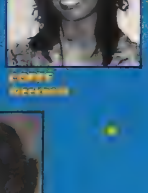


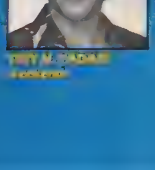
JIM REYNOLDS
8PM–Midnite

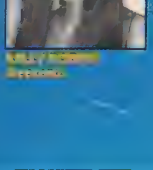


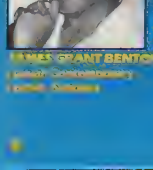












Who was the second man on the moon? How about the second person to fly an airplane? The second of anything is usually never remembered. "BROWNBAGS TO STARDOM II" will be different!

In its second big year, "BROWNBAGS TO STARDOM II" touched the lives of many, as over 300 acts and more than 1,000 performers competed to appear on this year's album.

A part of the proceeds from the sale of "BROWNBAGS TO STARDOM II" will go directly to the Variety School of Hawaii, an organization dedicated to helping Hawaii's youth.

"BROWNBAGS TO STARDOM II" is more than a "shot at fame"; it is the best of Hawaii's high school talent helping Hawaii's youth.

We at KIKI-83 AM are proud to present . . . "BROWNBAGS TO STARDOM II."

Aloha,

Jeff J. Coelho
Vice President/General Manager
KIKI-83 AM & KMAI-94 FM

BROWNBAG SCHOOLS

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UNIVERSITY LAB SCHOOL
MOANALUA HIGH SCHOOL
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NANAKULI HIGH SCHOOL
KAIMUKI HIGH SCHOOL
KALANI HIGH SCHOOL
KALAHEO HIGH SCHOOL
CAMPBELL HIGH SCHOOL
McKINLEY HIGH SCHOOL
ST. LOUIS HIGH SCHOOL
WAIANAE HIGH SCHOOL
WAIPAHU HIGH SCHOOL
MILILANI HIGH SCHOOL
MARYKNOLL HIGH SCHOOL
AIEA HIGH SCHOOL
LEILEHUA HIGH SCHOOL
KAILUA HIGH SCHOOL
HAWAII BAPTIST ACADEMY
CASTLE HIGH SCHOOL
SACRED HEARTS ACADEMY
IOLANI HIGH SCHOOL
ROOSEVELT HIGH SCHOOL
KAISER HIGH SCHOOL
PUNAHOU HIGH SCHOOL

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KIKI AM 83

KIKI'S SPECIAL THANKS TO:

7UP

PAY n SAVE

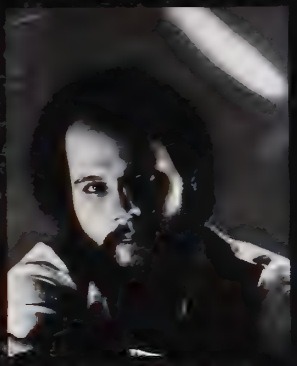
BROWNBAGS TO STARDOM II

©1982 KIKI SLP-83 II STEREO

BAHAMA MAMA IN CONCERT

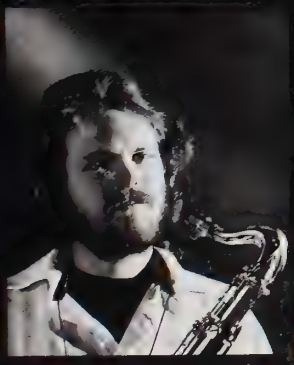
James Kraut - Guitar, Lead Vocals *, Clavinet (It's Only You)

Ron Stackman - Clavinet, Lead Vocals * , Guitar (It's Only You)



Louis LaVilla - Drums, Lead Vocals on Follow A Dream

James Schwarz - Bass, Backing Vocals



Ken Curry - Saxes, Percussion, Backing Vocals

Charles Freida - Saxes (solos), Percussion

Doug Neilsen - Sound

Side A

NO PLACE TO RUN * *
GOOD FIGHT *
TIME TO WORK IT OUT *
ODD MAN OUT *

Side B

LONESOME COWBOY *
IT'S ONLY YOU *
FOLLOW A DREAM
BRAND NEW DANCE *

All songs recorded live on location at the Triangle Theatre, Rochester, N.Y. 10-12-80 except "No Place To Run" which was recorded at the Haunt in Ithaca, N.Y. 10-9-80.

Recorded by Dave Fox, Reel Sound with production assistance from Jon Maye.

Mixed at CSE Studios, Hilton, N.Y. 1-5,6,7-81

Engineer: Dwight Glodell

Mastered at the Groove Shop, Clarence, N.Y. 2-23-81 by Bob Grotke

Produced by Bahama Mama

Equipment & Lighting:
Johnny Burkhardt & Gary Whipple

Album Design, Graphics & Layout:
Richard Storms & Paul Dodd

Photography: Linnae Fisher

Many Thanx to the people who helped and influenced Bahama Mama along the way.

John "Jah Lounge" Peterson, Paul Bishop, Mike Cacia, Tony Pisani, Dick & Kathy Lee Storms, Wendy "B", Bobbi, Andrew Elias, Jean & Ralph Schwarz, William & Eileen Stackman, The Record Archive, Desmond Haughney, Scott Schiller, Paul & Annie Meisenzahl, Big Youth, Richard Snook, The Boys at Merimack, Talking Heads, John Castranova, Scott Beiswenger, Alan Murphy, DEVO, Craig McLeod, Darby & Ginny, Lee "Scratch" Perry, Riley, Barry Waldman, MXR Innovations, Uncle Roger, Denise Dorb, DUNCAN, John Lennon, Chris & Tom Michaels, Toots Hibbert, Catfish Hodge, Pete Dovervitz, Scotty McPherson, Horslips, Trip Reeb, Janute, The I-Tones, Tom & Heather Herman, TIM THE TORCH, Larry Stackman, Gary Rathjen, Peter Simon, Genya Raven, Russel Spillman and the Foundation of Science for Creative Human Harmonics, Bob Marley, Gino & Maria, Chris Elling, Warren Cooper, Dale Metzger, Tim Chapman, Harry Davis, Lyn "Late Night" Mitchell, Herman Viele, Jack Malken, WCMF, WITR, WRUR, BASIL and the Cortland Contingent... etc.

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Ed Hampton

SIDE ONE

She Touched My Soul
Black & Blue
The Forest
Slow Down
I'll Be There

SIDE TWO

Can I Go On
Looking Back On Yesterday
Stay in Here
It's Not What You Think
I Love Them All

Ed Hampton — *lead & backing vocals, piano, moog bass, string ensemble, moog lead, trumpet*
Randy Adkins — *drums*
Joe Terranella — *acoustic guitar, electric guitar*

All songs written and arranged by Ed Hampton.
All selections ©1976, Rockaday Music Ltd., ASCAP except *CAN I GO ON* ©1975, Rockaday Music Ltd., ASCAP.
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Produced by Ed Hampton
Recorded and mixed at Sound Recorders, Kansas City, Mo.
Engineered and mixed by Ron Ubel
Mastering by Ron Ubel
Cover photography by Tower Studios, Inc.

Special Thanks to Ron Ubel for his help and ideas and special thanks to Art Joliff at Quigley Music, Kansas City, Mo., for the Arp string ensemble and a very special thanks to my parents who helped to make it all possible.

HAM RECORDS

SRK-1511

BLOCK BUSTER

Hi!

Welcome to the otherside of the Heavyweights and our first album. This part, the liner notes, is usually reserved for someone of some acclaim to say some good words about the artists on the record. However, we thought we'd forego the usual and say a few words to you.

We'd simply like to say that this is our first album and we hope you enjoy it. For those of you who have let us share an evening with you in a club or concert we hope this album will bring a souvenir reminder of a smile we might have seen together. For those of you who are not, as yet, familiar with Jerry Kirk and the Heavyweights we hope this will serve as a warm introduction.

We would like to express our thanks to our friend Dan Reid of Technisonic Studios, who engineered "BLOCKBUSTER". Also, a big thank you to Chuck Sabatino (flute) and Joe Marshall (pedal steel guitar) of "Jake Jones" appearing courtesy of Kapp Records, M.C.A.

So, till we meet again, thanks for listening!

Sincerely,

The Heavyweights

Dean Thompson Wayne Glore

Cal Eckhoff Warren Gladman

Jerry Kirk

SIDE 1

1. BROTHER LOVE (J. Kirk) 2:15
   Derby City Music—BMI
2. WAY THAT LOVE WAS MEANT TO BE (J. Kirk) 3:19
   Derby City Music—BMI
3. AND WE'LL LOVE (W. Anderson) 2:48
   Derby City Music—BMI
4. HOAGIE (Glore-Anderson-Kirk) 2:31
   Derby City Music—BMI
5. BRIDGE OVER TROUBLED WATER (Simon) 5:22
   Charing Cross—BMI

SIDE 2

1. MY WAY (Revaux-Francois-Anka) 4:40
   Spanka Music—BMI
2. FAILURE DOESN'T END THE DAY (Anderson) 2:29
   Derby City Music—BMI
3. FOX IN A BUSH (Petrillo) 2:57
   BMI
4. LOVE ME DOWN (J. Kirk) 3:07
   Derby City Music—BMI
5. CRYIN' (Orbison-Melson) 3:42
   Acuff-Rose—BMI

KBK RECORDS

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LiveWireChoir

T O P S Y

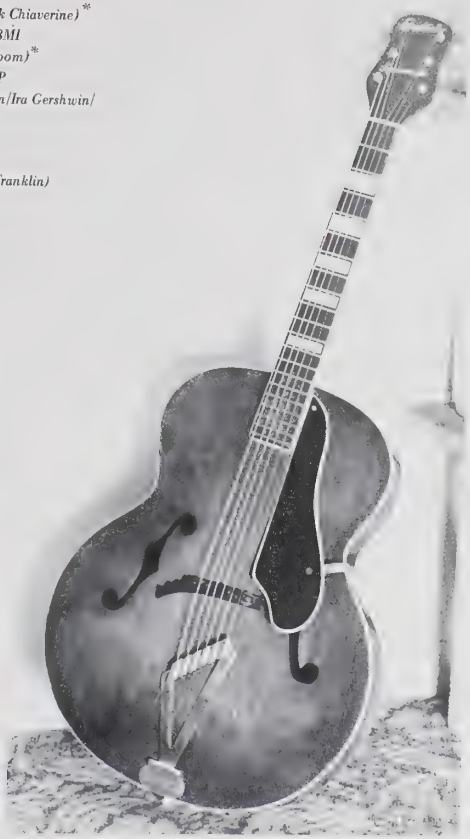
Side One

TRIED TO RUN AWAY 3:22 *(David Swayne & Frank Chiaverine)**
WELL ALRIGHT 4:00 *(Wyche-Watts) Munson Music BMI*
YOU CAN HAVE THE BLUES 2:32 *(Oakley Cassaboom)**
TOPSY 3:29 *(Charlie Christian-Benny Goodman) ASCAP*
IT AIN'T NECESSARILY SO 3:55 *(George Gershwin/Ira Gershwin/ Dubose) - Chappell Music Co. ASCAP*

Side Two

I HOPE GABRIEL LIKES MY MUSIC 4:28 *(Dave Franklin)*
ODE TO THE ROAD 3:28 *(Oakley Cassaboom)**
PANHANDLE RAG 4:12 *(McAvliss) Peer Int. BMI*
THE SPOT 1:19 *(Oakley Cassaboom)**
JUST A MEMORY 4:09 *(Rick Waldorf)**

* *Published by Deschutes Publishing Co.*



Oakley Cassaboom - Steel Guitar, Acoustic Guitar, Vocals
Rick Waldorf - Bass Guitar, Vocals
Frank Chiaverini - Lead Guitar
David Swayne - Violin, Vocals
Mark Whittman - Drums, Vocals

Produced by Ron Pallone
Co-Produced by Frank Chiaverini

All songs engineered and mixed by
Mark Kaltman

Except "Just A Memory" - Engineered by Randy Rand and "Ode to the Road" - Engineered by Tim Martin

Additional Vocals and Instrumentation by
GRACENE CHARLENE - Vocals, Piano
KEN SAATJIAN - Pedal Steel Guitar, Clarinet, Alto Sax, Baritone Sax
LEE BRADFORD - Trumpet, Soprano Sax
RICHARD REINHOLDT - Vocals, Acoustic Guitar
MARK CLARK - Drums
RANDY SKAGGS - Tenor Sax

All arrangements by
Frank Chiaverini
"You Can Have the Blues"
by Dexter Payne and
Frank Chiaverini

Special thanks to
John, Michelle, Denise, Mark, Ron, Andy & Rod.

Cover Art - Eric Haag
Back Cover Photo - Rick Waldorf

MATCHBOX RECORDS, a division of **RAM PRODUCTIONS, INC.**

All songs engineered and mixed at Recording Techniques, Portland, OR 1980
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Ron wishes to thank Frank and the boys from the Choir for a totally enjoyable (if not at times crazy) experience both on a personal and professional basis.

118 EAST 27TH STREET
NEW YORK, NY 10016
(212) 679-3200 TEL
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(S.)S entertainment

AB 95-4 A&B

Week of: 1/16/95

Hour 1

AMERICA'S BALLROOM-FORMAT & CUESHEET

THIS WEEK'S HOST: June Allyson

PROMO: (none)

00:00-11:03 PROGRAM MATERIAL 11:03
- Moonlight Serenade - Universal International Orchestra
- Basin Street Blues - Louis Armstrong
- Pennsylvania 6-5000 - Glenn Miller

11:03-14:03 NATIONAL COMMERCIAL SPOTS 1 & 2 & LOCAL SPOT 1
1. Anacin (AHAN 9420) :30/ Essence Magazine :60
2. Anacin (AHAN 9419) :30
CUE: use as directed.

14:03-24:16 PROGRAM MATERIAL 10:13
- Young Man with a Horn - Harry James with June Allyson
- A Love Like Ours - June Allyson & Gloria DeHaven
- In a Moment of Madness - Helen Forrest

24:16-27:16 NATIONAL COMMERCIAL SPOT 3 & LOCAL SPOT 2 & 3
3. Johnny Mathis :60
CUE: 3323.

27:16-38:49 PROGRAM MATERIAL 11:33
- Fine Fine Fine - Jane Powell and Booby Van
- Take Me to Broadway - Bobby Van
- My Flaming Heart - Nat King Cole
- Small Towns are Smile Towns - Jane Powell

38:4941:49 NATIONAL COMMERCIAL SPOTS 4 & 5 AND LOCAL SPOT 4
4. Anacin (AHAN 9438) :30/ Essence Magazine :60
5. Anacin (AHAN 9436) :30
CUE: use as directed.

41:49-50:49 PROGRAM MATERIAL 9:00
- Varsity Drag - June Allyson and Peter Lawford
- Just Imagine - June Allyson
- Live It to Jane - June Allyson

50:49-53:49 NATIONAL COMMERCIAL SPOT 6 AND LOCAL SPOTS 5 & 6
6. Engelbert :60
CUE: 9100.

53:49-58:32 BONUS SONG: 4:43

LOS ANGELES
LONDON
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S.J.S entertainment

AB 95- 4 A&B

Week of: 1/16/95

Hour 2

AMERICA'S BALLROOM-FORMAT & CUESHEET

THIS WEEK'S HOST: June Allyson

00:00-09:26	PROGRAM MATERIAL 9:26 Nina Never Knew - Joe Mooney You Turned the Tables on Me - Skip Martin
09:26-12:26	NATIONAL COMMERCIAL SPOTS 7 & 8 AND LOCAL SPOT 7 7. Anacin (AHAN 9425) :30/ Essence Magazine :60 8. Anacin (AHAN 9416) :30 CUE: use as directed.
12:26-23:30	PROGRAM MATERIAL 11:04 Little Brown Jug - Glenn Miller Deed I Do - Peggy Lee Learning the Blues - Peter Herbolzheimer
23:30-26:30	NATIONAL COMMERCIAL SPOT 9 AND LOCAL SPOTS 8 & 9 9. Resolve :60 CUE: 6699 now.
26:30-35:21	PROGRAM MATERIAL 8:51 Rainbow Rhapsody - Glenn Miller Etiquette Blues - Les Brown
35:21-38:21	NATIONAL COMMERCIAL SPOTS 10 & 11 AND LOCAL SPOT 10 10. Anacin (AHAN 9420) :30/ Essence Magazine :60 11. Anacin (AHAN 9419) :30 CUE: use as directed.
38:21-55:01	PROGRAM MATERIAL 16:40 Dance Ballerina Dance - Nat King Cole Funny How I've Stopped Loving You - Nat King Cole The Continental/ Till Your Well Runs Dry - Nat King Cole
55:01-58:01	NATIONAL COMMERCIAL SPOT 12 AND LOCAL SPOTS 11 & 12 12. Nat King Cole :60 CUE: 9191.
58:01-62:50	BONUS SONG 4:49

CHICAGO
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T.K.DISCO
T.K.DISCO
Tm
45 RPM
℗ 1978, Sirocco
Productions
Dist. by T. K.
Productions, Inc.
495 S. E. 10th
Court, Hialeah,
Florida 33010
Sirocco/Radmus
Publishing (ASCAP)
117
STEREO
TKD-117-A
Time: 6:18
Produced by:
Roger TOKARZ
From the LP
"Fly Away"
(Marlin 2225)
SOUVENIRS
(M. Chantereau-P. A. Dahan-S. Pezin)
VOYAGE
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SLP 1378
STEREO

SLP 1378
STEREO

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"THE STARS ARE OUT"

SIDE A

EYE OF THE TIGER
TICKLE YOUR FANCY
LOVE IS IN CONTROL
THE OTHER WOMAN
SING SING SING

SIDE B

SHAKE YOUR RUMP TO THE BUMP
YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU
LOVE'S BEEN A LITTLE BIT HARD ON ME
DO I DO
WALTZ - BALLET SUITE NO. 3

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Mastering: **Spiral Disc,** Roslyn Heights, N.Y.

SLP 1380
STEREO

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in the Matty Tradition
By
Ronald Matty

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He has been on the faculty of every major dance organization in the country, and Dance Olympus, U.S.A. has acclaimed him, "The most popular and the most requested teacher ever to teach to their annual teachers' workshops." His reputation gained international fame when he was chosen from the dance roster of the entire country to represent the United States at the World Dance Conference held in London.

Ronald Matty is owner and director of the Ronald Matty Dance Arts Centre in Pittsburgh, Penna,, and for over three decades he has been devoted to building a school of excellence and uncompromising dedication to the ideal of quality in dance education.

Mr. Matty's choreography is in constant demand from teachers throughout the country and he is always gratified to see his routines and production numbers presented by the leading dance studios of the nation.

Although dancing is one of Mr. Matty's major accomplishments, it is only one facet of his talent. He is also accomplished in the musical field as a pianist, organist, and arranger. As a musical consultant for Statler Records of New York, he is able to bring to the dance world his graded system in dance as well as a variety of records of his special production routines.

AMERICA WE LOVE YOU

SIDE A

STAR SPANGLED MEDLEY
SUR LA PLAGE
READY FOR THE 80'S
ME OL' BAM BOO
THE NIGHT THEY RAIDED MINSKY'S

SIDE B

DANCE TEN: LOOK THREE!
HOT ENOUGH FOR YOU?
FIRST THING MONDAY MORNIN'
WE GOT IT!
EVERYBODY TODAY IS TURNING ON

Cover Design **Ardt Creations,** Seaford, NY
Orchestrations by **David Barnett**
Recorded at Franklin Douglas Recording Studios, Port Washington, NY
Mastered by: **Spiral Disc,** Roslyn Hts., NY

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SIDE A

1. Freeway of Love
2. Gilbert + Sullivan
   Grande Finale
3. Swampfire
4. Material Things
5. Kiss Me Now

SIDE B

1. Opus One
2. Dress You Up
3. Theme from Love Story
4. Cheek to Cheek
5. Power of Love

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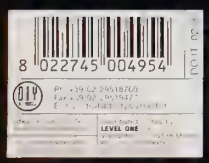
SLP 1455

the BLOODHOUND GANG
THE BAD TOUCH
remixes

GEFFEN
Written & Produced by Jimmy Pop
Published by The Jimmy Franks Publishing Co
Universal Songs of Polygram Int. Inc. (BMI)
2000 Geffen Records Universal Music Company
Republic
A side
UNIVERSAL
DO IT 02-00
33 RPM
S.I.A.E.
Made In Italy
theBLOODHOUNDGANG
1. The Bad Touch
(The Eiffel 65 Extended Mix) 4:28
remixes
2. The Bad Touch
(The Eiffel 65 Mix Radio Edit) 3.33
HORRAY FOR BOOBIES

B side
DO IT 02 00
33 RPM
S - A E
Made in Italy
the BLOODHOUNDGANG
1. The Bad Touch
(12" Rollerbabe RMX) 5.55
remixes
2. The Bad Touch
(Album Version) 4.19
HORRAY FOR BOOBIES


8 022745 004954
LEVEL ONE

randy
york
one for
the road
Wheaton
Beer
A PURE BREW FROM GOD'S COUNTRY
Fully Christened
DELUXE
ONE RECORD
SET!
Dear Randy,
Rev. Bobby Merlin
Cana Reserve Mission
1407 N. Wells Street
Chicago, Ill.
Perhaps you have heard of me and my nation-wide campaign
in the cause of temperance. For the past fourteen years,
I have toured the Mid-west, delivering a series of lectures
on the evils of drinking.
On these tours, I have been accompanied by my young friend
and assistant, Herman Forsythe. Herman is a pathetic case;
a young man whose life was ruined by indulgence in whiskey,
gin and rum, not even to mention beer.
Herman would appear with me at the lectures and sit on the
platform drooling and staring at the audience through bleary,
bloodshot eyes, serving as my example of what drinking would
do.
Last summer, unfortunately, poor Herman died. A mutual friend
has given me your name, and I wonder if you would care to
accompany me as my assistant on my winter tour and take Poor
Herman's place.
Yours in the faith,
- Bobby Merlin

Andrea Haack

We are all wandering nomads, no matter how settled we may appear to be. Some travel a narrow path, others a broad road. Some of us walk, others have even learned how to run. But not one of us has arrived — yet.

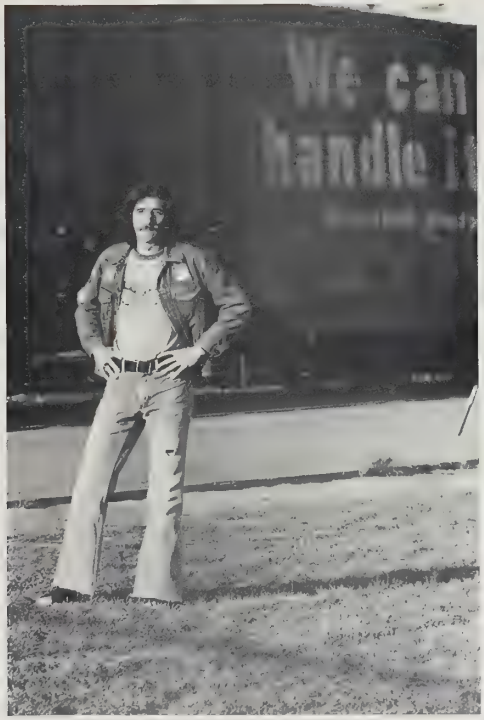
LEFT SIDE

Stop Him?/ Resurrection Song

Wake Up

Diana/ Your Faith Will Make You Whole

Foreign Car Song



RIGHT SIDE

Maybe Monday Morning

A Soft Song for Mary Long

Take Me Out to the Ball Game

Hello, Thomas J.

Crisco

The Man in the Moon

The Winter Chill

Every Task, Every Song

John Mabbott, Bob Dixon and Dave Clausen appear courtesy of themselves.

John Denver does not appear on this album.

DEDICATED TO:
Betty and Ginger

Cover Concept: RY

Front Cover Photo: Bob Dixon (Bunny Killer)

Back Cover Photo: Sam Smith (Heavy Light)

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Len Hendrix
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Mixdown: RY & Bob Dixon, 7/18 - 19/78, WETN

Producer: RY

Technical Assistance: Debra Johnson-White
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John Mabbott

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The Riverside, Gatlinburg, Tenn.
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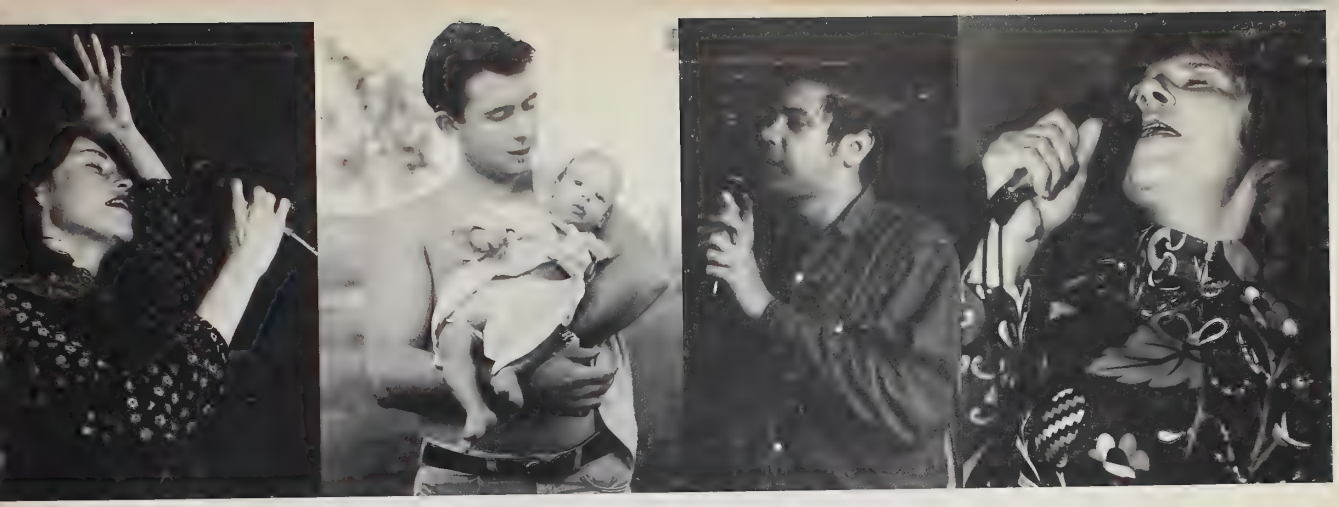
out loud records OLP 104



poetry out loud — number four

a "magazine" of oral poetry appearing tri-annually
produced by Klyd Watkins and Peter Harleman

Human life and poetry run rich with frailty, with error, with beauty, with breath. Both are performances in every sense of the word, and both feed upon each other as they should and must. They are of the moment — without future or past. The audience carries the sense of time, the audience remembers, anticipates.

POETRY OUT LOUD sends the poet out toward the audience. It has him make poems in front of/with the audience. It calls upon him to be as much as he can be at that moment he makes his poems. It lives with his errors. It breathes his fraility. It floats with his beauty, his truth. It inhales his life.

For centuries and centuries, men made poems with their throats, with their tongues. They spoke their poems, chanted them, sung them. They danced them. The poems, the poets, the audiences were rich with the earth, the sky, the human voice.

Poetry belongs to the human voice. Homer, the "Seer," was blind. It is his voice that still trembles after centuries.

Right now, today, we need to tremble, to scream, to whisper, to make again with the human voice a poetry of the earth and the sky.

POETRY OUT LOUD is a lp record "magazine" of oral poetry primarily composed and performed independent of text. In this fourth issue of the "magazine," the majority of the poems are from recordings made at performances of out loud poets at colleges, high schools, coffee houses — anywhere an audience can be found.

side one

Amen Absent
Klyd and Linda Watkins

Shadow
The Harlemans

My Name
Klyd Watkins

Between the Valleys
Patricia Harleman

Someone
The Harlemans

Free Wind
Klyd Watkins

All Selections
Out Loud Productions (ASCAP)

side two

Silver Teeth
The Harlemans

How Sweet and Damp and Dark the Earth
Klyd Watkins

Mais Oui - Mais Oui
Bernard Heidsieck

Since You Heard From Me
Klyd Watkins

You Can't Go Home Again
The Harlemans

Spider Woman
Klyd Watkins

Call Home the Children
The Harlemans

If poetry is to reassert iteself as an essential part of the life force of the world, it must strip itself of the sterile isolation of the page, and it must parade itself in the meeting places of the world, adorning itself with the common things of the earth, such as wind and rain, sky and sea, and breath.

notes: "Amen Absent" and "Since You Heard From Me" were recorded at the University of Alabama at Huntsville . . . "Shadow" was recorded at the School of the Holy Child in Suffern, New York. The school has since closed its doors on a rich history . . . "Someone" was recorded at the Planting Fields campus of Old Westbury College, another school that has since closed . . . "You Can't Go Home Again" and "Call Home the Children" were both recorded at The Thirsty Ear, a coffee house in Morristown, New Jersey . . . All submissions to Poetry Out Loud must be on tape and should not be accompanied by text. Submissions should be at 7½ ips on reel to reel quarter-inch recording tape and should be sent to: Out Loud Productions, Box 96, Madison, New Jersey 07940 . . . Inquiries concerning the scheduling of performances by out loud poets can also be made to Out Loud Productions . . . Photos on the back cover are from left to right: Patricia Harleman, Klyd Watkins and his son, David, Peter Harleman, and Linda Watkins.

Cover by Patricia Harleman
Out Loud Records Stereo OLP 104

Published by Out Loud Productions
Box 96, Madison, New Jersey 07940

Subscriptions, $6 for three issues
Single issues, $3, Back issues, $4

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poetry
out
loud
number
three

poetry out loud – number three

a "magazine" of oral poetry appearing tri-annually

produced by Klyd Watkins and Peter Harleman

As poetry and performance continue to draw closer, pulling together at the same time the poet and his audience, the creative act of the poem itself has been flushed from isolation. The poem now comes to breath and being in the very midst of the poet and his audience. Its vitality is keyed to the poet's tongue, its truth to all the poet and his audience is and can be at the moment of creation.

Out loud poetry cannot exist or scarcely be created without this encounter between poet and audience. Live performance is essential to the life of out loud poetry.

As something decidedly inferior to live performance, *Poetry Out Loud* attempts to utilize the accouterments of the electronic age to partially extend the electricity of live performance. Furthermore, *Poetry Out Loud* seeks to discard the pervasive influence of the written poem by pushing poetry toward oral values. Poems must be spoken. Poems must be heard. Poems are performances. The poet *is* a performer.

Thus, a recording of an out loud poem *must* be closer to the truth of the creative moment of the poem than the frozen, sterile text of that moment on paper.

So radical is this departure from the manners and customs of contemporary poetry, so revolutionary is this notion that poems are performances, it startles and confuses the poet still wed to the page. Frozen, he continues to dedicate himself to a poetry so removed from the very breath of contemporary life that its only audience is almost exclusively comprised of poets. They talk to each other, sometimes.

Out loud poetry, on the other hand, demands that a poet step into the arena of his audience, that he speak, that he launch and create his poems with that mystical substance, breath, and not tired pens and cold typewriter keys. The poem *is* a performance. Poetry belongs to the human voice.

Accordingly, *Poetry Out Loud* is an lp stereo record "magazine" devoted to the poetry of the human voice. Most of the poems featured in *Poetry Out Loud* are composed and performed independent of text. Some of them are direct improvizations, while others are the product of several performances. All of them are attempts to restore the vitality of the human voice to contemporary poetry.

* * *

notes: Klyd Watkins' poem, "Dark Talkin' Picture," was composed for Dr. Eva Touster . . . Bernard Heidisieck's poem, "Ravaillac, tu Connais," first appeared on record with the Number 36-37 issue of Ou *(England) which is published by Henri Chopin . . . The back cover photo is of Patricia Harleman*

All submissions to Poetry Out Loud *must be on tape and should not be accompanied by text. Submissions should be at 7½ ips on reel to reel quarter-inch recording tape and should be sent to: Out Loud Productions, Box 96, Madison, New Jersey 07940*

Cover by Linda Watkins Photo by Ron Fugate
Out Loud Records Stereo OLP 103

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side one

It is the Bear
Patricia Harleman

Knew Noah Harp - Two
Klyd Watkins

I Can Dance
The Harlemans

Eli
Klyd Watkins

Slow Walkin'
The Harlemans

Woman
The Harlemans

Outside My Window
The Harleman

side two

Ride 'em Ranger
Linda and Klyd Watkins

Dark Talkin' Picture
Klyd Watkins

The Owls are Hooting
The Harlemans

Ravaillac, tu Connais
Bernard Heidsieck

Guilt Geiger Counter
Klyd Watkins

We Blew from the East
The Harlemans

All Selections
Out Loud Productions (ASCAP)

poetry out loud — number two

poetry out loud – number two

A "magazine" of oral poetry appearing tri-annually
Produced by Klyd Watkins and Peter Harleman

side one

I Am the Crow
The Harlemans

Dream Nine
Tony Cowan with The Secret Nation

I Wait Again
The Harlemans

Open Your Flower
Klyd and Linda Watkins

I Go Down to Love You
The Harlemans

Don't Anticipate
Klyd Watkins

Prairie Death Child
The Harlemans

Fragile Is the Earth
The Harlemans

side two

New Noah's Ark
Klyd and Linda Watkins

Down Into Your Smile
Klyd Watkins, piano by Bill Chelf

I've Grown Out of Your Skin
Patricia Harleman

Needle's Eye
Klyd Watkins

Hear Me Grandmother
The Harlemans

Put Down
Linda Watkins

All Selections Cheerleader Music (ASCAP)

Poetry lives in our throats, in our ears, on our tongues. It belongs to the human voice and is as precarious, as pervasive and as simple as breath.

Poetry should be spoken. It should be out loud, directed to the ear. It should roll off the tongue and not the finger or the eye.

Poetry Out Loud Number Two is the second issue of a "magazine" of oral poetry composed and performed independent of text. Most of the poems on this issue of the "magazine" are the products of two groups of poets simply because of the scarcity of poets working out loud.

Although there are a substantial number of poets actively reading their work usually at colleges and universities, there are virtually none who are attempting to compose and speak their poems independent of text. Obviously, a strictly read poem is a poem that was shaped and structured by the eye, and was probably unconsciously composed to be primarily read and not heard.

Out loud seeks to restore the vitality of the human voice to poetry. It places a premium on performing going back to the Homeric poets who wandered from place to place performing and composing out loud. It pushes the poet back into a truly flesh and blood relationship with his poem.

For the most part, we were taught or led to believe as we grew up in the twentieth century that the gap between the poet (or the poem) and the audience had to be bridged by the audience. Out loud discards this notion, inverts it, and sends the poet out toward the audience. It reunifies the poet and the poem, tying them together with the audience.

Naturally, the primary arena for the out loud poet is the live performance. Most of the poems on this record are taken from recordings made before small audiences. This is the vitality of out loud. But the tool that has made the notion of out loud viable is the tape recorder — the instrument that teaches the poet the sound of his own voice.

It is the tape recorder which makes oral composition possible since it preserves the poem without the need for text. As and when poets begin working more and more with oral composition, poetry will begin to move back to its ancient seat of power — the human voice.

Hopefully, in the next few months ahead, more poets will begin working out loud. Naturally, the co-producers of Poetry Out Loud are inviting submissions on tape for future issues of the "magazine." Submissions should be sent on tape to: Out Loud Productions, 1300 College, Topeka, Kansas 66604.

Cover by Patricia

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1300 College, Topeka, Kansas 66604

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MUZZY BAND

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THE LINCOLN LOUNGE, S.I., N.Y.

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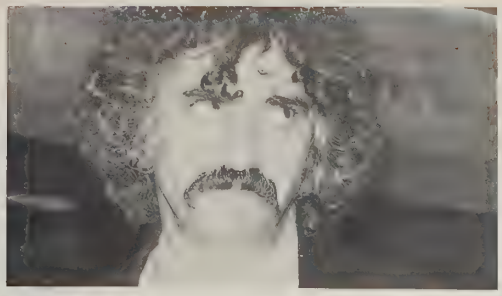
RODDY'S PUB, JERSEY CITY, N.J.

THE FOUNTAIN, FAIRVIEW, N.J.



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ED CAP GUITARIST
AND MOOG SYN. CHIEF ARRANGER
AND COMPOSER FOR THE MUZZY BAND

THIS ALBUM IS
TO HIP FOR THE HIGHWAY

ROSEMARIE

MISS ENERGY, WE LOVE
HER FOR HER; AND HER
TALENT IS ENDLESS

THANK YOU

THE MUZZY BAND

DANNY GIRLANDO, PIANO AND
SYN. "UNBELIEVABLE"
COUNTRY BOY

BILLY CASALE, BASS
AND BASS AND BASS
A GREAT MUSICIAN, BILLY CASALE

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"SHEER POWER" ALL AROUND!

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HOW WAS IT!

MUZZY

SIDE ONE

1. INTRODUCTION
2. I'VE GOT THE MUSIC IN ME
3. SUMMER OF 42 (theme)
4. GODFATHER
5. THIS IS MY LIFE

SIDE TWO

1. INTRODUCTION OF THE MUZZY BAND
2. ITALIAN INDIAN
3. QUAISIMOTO
4. SUNSHINE OF MY LIFE

SFLP 1093

FILM KRAFTS'

BHAGWAAN DADA

SIDE A

1. AAYA AAYA PYAAR KA ZAMANA
   ASHA BHOSLE & MOHD. AZIZ
   LYRICS –FAROOQ KAISER
2. MUJHE PYAAR HO CHALA
   ASHA BHOSLE & CHORUS
   LYRICS –INDIVAR
3. TUJH SE PEHALE I
   KISHORE KUMAR & CHORUS
   LYRICS –INDIVAR

SIDE B

1. SUPER FAST LOVE
   KISHORE KUMAR & ANURADHA PAUDWAL
   LYRICS –INDIVAR
2. CHUG GAI CHIDIYA JO KHET
   ASHA BHOSLE
   LYRICS –INDIVAR
3. TUJH SE PEHLE II
   KISHORE KUMAR & CHORUS
   LYRICS –INDIVAR

MUSIC
RAJESH ROSHAN
PRODUCED BY
RAAKESH ROSHAN
LYRICS:
INDIVAR & FAROOQ KAISER

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sjs entertainment

AB 94-50 A&B

HOUR 1

WEEK OF 12/5/94

AMERICA'S BALLROOM-FORMAT & CUESHEET

THIS WEEK'S HOST: Les Brown

PROMO: (none)

00:00-12:58 PROGRAM MATERIAL: 12:58
Remember Pearl Harbor - Charles Spivak
Praise the Lord and Pass the Ammunition - Kay Kyser
A Slip of the Lip - Duke Ellington/ He Wears a Pair of Silver Wings - Albino Ray

12:58-15:58 NATIONAL COMMERCIAL SPOTS #1 & #2 AND LOCAL COMMERCIAL SPOT #1
1.Bufferin (BU 401-30) :30/ Radio Shack (RPRS 6894) :30
2.Essence Magazine :60
CUE: 5555.

15:58-25:58 PROGRAM MATERIAL: 10:00
When the Lights Go On Again - Les Brown
They're Either Too Young or Too Old - Jimmy Dorsey
Der Fuehrer's Face - Spike Jones

25:58-28:58 NATIONAL COMMERCIAL SPOT #3 & LOCAL COMMERCIAL SPOTS #2 & #3
3.Bufferin (BU 402-30) :30/ Radio Shack (RPRS 7094) :30
CUE: we've got answers.

28:58-38:25 PROGRAM MATERIAL: 9:27
This is the Army, Mr. Jones - Hal McIntyre
Somebody Else is Taking My Place - Benny Goodman
The White Cliffs of Dover - Glenn Miller

38:25-41:25 NATIONAL COMMERCIAL SPOTS #4 & #5 AND LOCAL COMMERCIAL SPOT #4
4. Essence Magazine :60
5. Anacin (AHAN 9420) :30/ Radio Shack (RPRS 7294) :30
CUE: we've got answers.

41:25-50:00 PROGRAM MATERIAL: 8:35
Boogie Woogie Bugle Boy - The Andrews Sisters
'Til Reveille - Bing Crosby
American Patrol - Glenn Miller

50:00-53:00 NATIONAL COMMERCIAL SPOT #6 AND LOCAL COMMERCIAL SPOTS #5 & #6
6.Bufferin (BU 403-30) :30/ Radio Shack (RPRS 6894) :30
CUE:we've got answers.

53:00-57:40 BONUS SONG: 4:40
Natchel Blues - Woody Herman

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AB 94- 50 C&D

HOUR 2

WEEK OF 12/5/94

AMERICA'S BALLROOM FORMAT & CUESHEET

THIS WEEK'S HOST: Les Brown

00:00-08:41 PROGRAM MATERIAL: 8:41
Silver Wings In the Moonlight - Freddie Slack with Margaret Whiting
You'd Be So Nice to Come Home To - DickJurgens
A Boy In Khaki, a Girl In Lace - Tommy Dorsey

08:41-11:41 NATIONAL COMMERCIAL SPOTS #7 & #8 AND LOCAL COMMERCIAL SPOT #7
7. Essence Magazine :60
8. Anacin (AHAN 9420) :30/ Radio Shack (RPRS 7094) :30
CUE: we've got answers.

11:41-21:29 PROGRAM MATERIAL: 9:48
It's Been a Long Long Time - Harry James
When Johnny Comes Marching Home - Glenn Miller
We'll Meet Again - Vera Lynn

21:29-24:29 NATIONAL COMMERCIAL SPOTS #9 AND LOCAL COMMERCIAL SPOTS #8 & #9
9. Bufferin (BU 401-30) :30/ Radio Shack (RPRS 7294) :30
CUE: we've got answers.

24:29-33:08 PROGRAM MATERIAL: 8:39
Mission to Moscow - Benny Goodman
G.I. Jive - Louis Jordan
God Bless America - Kate Smith

33:08-36:08 NATIONAL COMMERCIAL SPOTS #10 & #11 AND LOCAL COMMERCIAL SPOT #10
10. Essence Magazine :60
11. Anacin (AHAN 9438) :30/ Radio Shack (RPRS 6894) :30
CUE: we've got answers.

36:08-50:17 PROGRAM MATERIAL: 14:09
There'll Be a Hot Time in the Town of Berlin - Glenn Miller
In My Arms - Dick Haymes/Soul Spinners
My Guy's Come Back - Benny Goodman

50:17-53:17 NATIONAL COMMERCIAL SPOT #12 AND LOCAL COMMERCIAL SPOTS #11 & #12
12. Bufferin (BU 402-30) :30/ Radio Shack (RPRS 7094) :30
CUE: we've got answers.

53:17-58:04 BONUS SONG: 4:47
Bill Not Phil - Rob McConnell/Boss Brass

FIRMLY PLANTED MEMORIES

In Flagranti - Firmly Planted Memories*
Eldridge & Huey - Revolutionary Bust
Lord Isis - Erdoel
In Flagranti - Where is Miss Palmer?*

*produced by Crnobernja & Gloor sleeve: Gloor 3/08 cre.021

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Discograph
3 700426 905190

STATLER RECORDS PRESENTS

SLP 1417
STEREO

Underwater

BY LYNDA GACHE

Early on Lynda Gache decided she wanted a career in dancing. And thousands of students and teachers nationwide are glad she did.

Armed with a plane ticket to Miami, Lynda landed her first professional job with the June Taylor Dancers. In addition to dancing in the line, Lynda appeared in bit parts with "The Great One" himself, in the CBS classic television show.

After a few years she grew restless and returned to New York where she auditioned for and landed a position with the Radio City Rockettes. It felt good to be back home, but more importantly, New York gave her the opportunity to perfect her craft; dancing with the Rockettes and during her breaks, taking classes with some of the great New York teachers...and perfect it she did!

It wasn't too many years later that Lynda found herself back where it all started — in dance class; but this time as the teacher and choreographer. She brought a level of excellence and dedication to the dance that quickly swept her to the top of her profession. And yet her love of performing had her dancing in the Summer performances at Jones Beach Marine Theater produced by Guy Lombardo.

Today Lynda is dance director and co-owner of the five June Claire Schools on Long Island. Her students have gone on to perform on the Broadway stage, as well as, movies and television. Her renown goes beyond her success in her June Claire dance classes.

Besides touring with Dance Olympus, Lynda regularly appears with Dance Masters of America. The Professional Dance Teachers Association and Dance Teachers Society of Boston, just to name a few of the leading conventions across the United States seeking her talents. She also teaches master classes for the State University of New York at Stony Brook.

As though this isn't enough, Lynda is also the choreographer of the J. C. Lynn Dance Company, a professional dance troup that has performed at such places as the Colony Hill, Madison Square Garden's Felt Forum and for various telethons.

If you're already a fan, you'll agree this is Lynda's best and most exciting album yet. If you're a new found friend, you'll quickly discover carefully selected and orchestrated music, enhanced by choreography that perfectly interacts, and is distinctively unique, distinctively styled, distinctively Lynda.

SIDE A

1. Underwater
2. Ma He's Making Eyes At Me
3. Love Is Good
4. Bouncin' Blues
5. St. James Infirmary

SIDE B

1. Thriller
2. Woman Of The Year
3. Cell Block Tango
4. Pippin Dance
5. Encore

Recorded at **FRANKLIN DOUGLAS RECORDING STUDIO,** Port Washington, NY
Orchestrations by **DAVID BARNETT**
Mastered by **SPIRAL DISC,** Roslyn Heights, New York
Album Design by **ARDT CREATIONS,** Seaford, New York

STATLER RECORDS INC. 1795 Express Drive North, Smithtown, New York 11787 516-582-3386

Black Devil Disco Club presents

The Strange New World Of Bernard Fevre

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www.blackdevildiscoclub.com
LC78

THE AMERICAN FAMILY GUIDE TO DRUG ABUSE:™

THE AVERAGE PARENT SHOULD KNOW AS MUCH ABOUT DRUGS AS THE AVERAGE PUSHER

Get to your kids before somebody else does

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EXPERT OPINIONS
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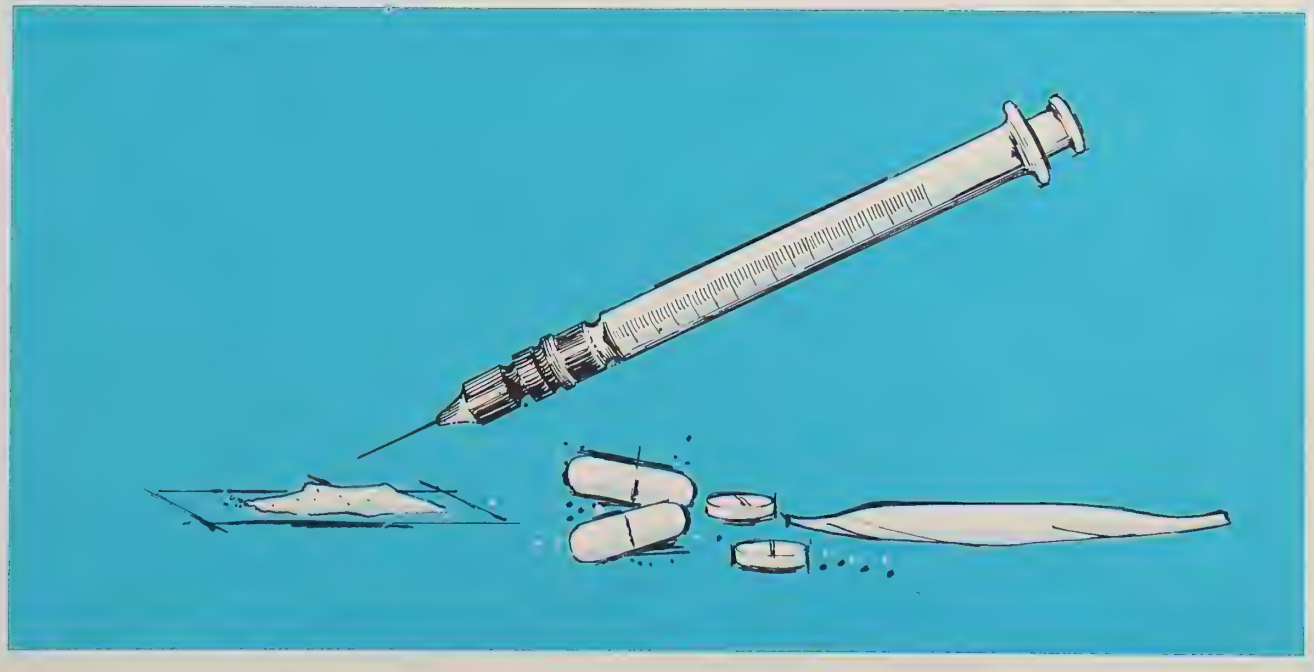
HAROLD M. WEINER
Harold M. Weiner
Attorney, New York, N.Y.

CONTENTS

4 LP records; Guidebook which includes complete Chart of Drugs Information, Glossary of Drug Terms, Annotated Bibliography, etc.

- Basic information on different types of drugs and drug abuse
- Interviews with addicts and ex-addicts
- Latest up-to-date, modern medical information in a form useful to every family

THE AMERICAN FAMILY GUIDE TO DRUG ABUSE™:



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THE CONTRIBUTORS

We should like to express our appreciation to the numerous individuals and organizations who contributed to the development of the AMERICAN FAMILY GUIDE TO DRUG ABUSE. Among them are the experts in the field of drugs whose interviews appear on the records and who are listed below.

In addition, we should like to extend special thanks to the teachers, parents, and school administrators whose interviews are also included in the records but who requested that their names not be mentioned. Also, we are much indebted to the young people—addicts, ex-addicts, and occasional drug users—who supplied first-hand information and who allowed their interviews to be recorded.

Dr. Robert Byck is both a Lecturer in Pharmacology and a Fellow in Psychiatry at the Yale University School of Medicine. Dr. Byck has done both research and clinical work in the investigation of drugs and other substances that affect the brain. He was formerly Assistant Professor of Pharmacology and Rehabilitation Medicine at the Albert Einstein College of Medicine.

Lloyd Churgin has devoted a major portion of his professional life to the rehabilitation of drug addicts. He was formerly Deputy Director of the West Brooklyn Area for New York City's Addiction Services Agency, an organization that maintains therapeutic communities for addicts' rehabilitation, and he has worked with countless young drug users at the Agency-run Phoenix House.

Shoshanna Churgin, like her husband Lloyd, formerly worked with New York City's Addiction Services Agency. She was Consultant to the Program Planning and Evaluation Unit of the Agency.

Dr. Lewis D. Eigen is an outstanding expert on youth and youth problems. He has served as Youth Consultant to the Offices of the Secretary of Labor and the Secretary of Defense. He was formerly Associate Professor of Educational Psychology at Temple University and a Juvenile Conference Commissioner for the state of New Jersey. Later, as Associate Director of the United States Job Corps, Dr. Eigen administered the medical rehabilitation program for tens of thousands of young people. Dr. Eigen is presently President of Educational Design, Inc.

Professor Joseph Fink knows from first-hand experience the problems that the police face in dealing with drug users: he was a Deputy Inspector of the 9th Precinct of the New York City Police Department. This precinct covers an area of large-scale drug use—the East Village. Mr. Fink is presently Assistant Professor in the Department of Law and Police Sciences, John Jay College of Criminal Justice, City University of New York.

Dr. Joel Fort is a nationally known physician specializing in public health, social psychiatry, and drug abuse. He is author of *The Pleasure Seekers*, a highly acclaimed study of the uses and abuses of mind-altering drugs and their effects on individuals and society, published by Bobbs-Merrill and Grove Press. He is the founder of the Center for Solving Special Social and Health Problems in San Francisco; he is also Professor at both the School of Social Welfare, University of California, Berkeley, and in the Department of Biology, San Francisco State College.

Dr. Donald Goldmacher is a psychiatrist who is deeply concerned with the larger social implications of drug use. He works for the rehabilitation of addicts as Psychiatric Consultant to Logos, a therapeutic community for drug addicts at Lincoln Hospital in New York.

Dr. David Gottlieb is one of the country's leading youth sociologists. He is Professor of Human Development at Pennsylvania State University and a Consultant to the White House Conference on Children and Youth.

Dr. Donald B. Louria is one of the country's most widely respected authorities on the subject of drug use. He is President of the New York State Council on Drug Addiction, and Chairman and Professor, Department of Public Health and Preventive Medicine, New Jersey College of Medicine and Dentistry. Dr. Louria is the author of two highly acclaimed books on the problem of drug use, *The Drug Scene* and *Overcoming Drugs*, both published by McGraw-Hill.

Sergeant George Parry has special knowledge of the problems of drug use in a medium-sized community. He is the Juvenile Officer of the South Orange, New Jersey, Police Department.

Carmine P. Tosches is an educator with special qualifications in the field of drug abuse. He was chairman of the committee which developed the widely heralded Drug Abuse Education Curriculum for the Stamford, Connecticut, Public Schools. He is Assistant Coordinator for the Physical Education, Health, and Safety Department for the Stamford Public Schools

Harold M. Weiner's expertise in the field of drug abuse is as a lawyer: he is a defense attorney who has handled numerous criminal cases involving drugs.

AMERICA'S BALL ROOM

© ℗ 1995
SJS Entertainment
800 Second Ave
New York, NY 10017

AB-95-6
SIDE ONE
33 1/3 RPM

Host: RAY CONNIFF

WEEK OF JANUARY 30, 1995

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REPRISE RECORDS

PROMOTION NOT FOR SALE

THE FIFTH AVENUE BAND

Produced by Jerry Yester, Zal Yanovsky And Erik Jacobsen
For R.J. Cavallo Productions Ltd.

Playing Time: 19:04

RS 6369
(30,973)

1. 3:36
2. 2:27
3. 4:02
4. 2:34
5. 3:41
6. 2:44

All Selections Published by Grand National Songs, Inc.- ASCAP

SIDE 1

1. FAST FREIGHT (Peter Gallway)
2. ONE WAY OR THE OTHER (Kenny Altman)
3. GOOD LADY OF TORONTO (Peter Gallway)
4. EDEN ROCK (Altman-Gallway)
5. COUNTRY TIME RHYMES (Peter Gallway)
6. CALAMITY JANE (Peter Gallway)

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STEREO

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New York, NY 10017

AB-94-42
SIDE ONE
33 1/3 RPM

Host: FRANKIE LAINE

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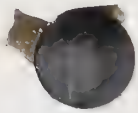

AB-94-42
SIDE FOUR
33 1/3 RPM

Host: FRANKIE LAINE

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AB-95-4
SIDE ONE
33 1/3 RPM

Host: JUNE ALLYSON

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SIDE THREE
33 1/3 RPM

Host: JUNE ALLYSON

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33 1/3 RPM

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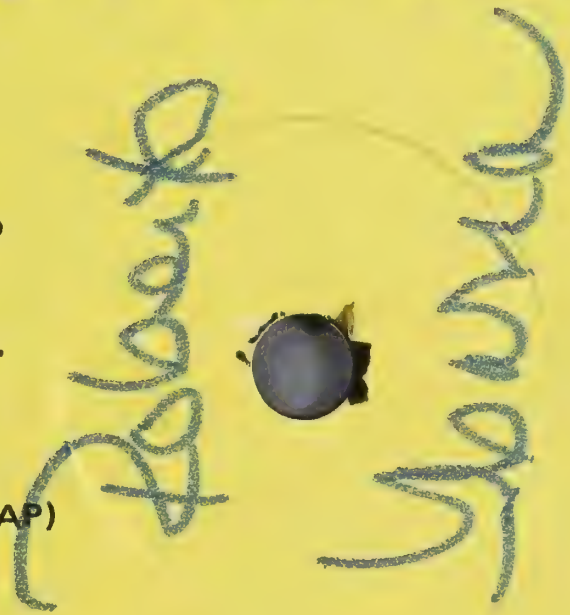
T.K. DISCO

Tm

45 RPM

Ⓟ 1978, Sirocco Productions Dist. by T. K. Productions, Inc. 495 S. E. 10th Court, Hialeah, Florida 33010 Sirocco/Radmus Publishing (ASCAP)



117
STEREO
TKD-117-A
Time: 6:18
Produced by:
Roger TOKARZ
From the LP
"Fly Away"
(Marlin 2225)

SOUVENIRS

(M. Chantereau-P. A. Dahan-S. Pezin)

VOYAGE

Distributed By T.K. Productions, 495 S.E. 10th Ct. Hialeah, Florida 33010

Tm

45 RPM

Ⓟ 1978, Sirocco Productions

Dist. by T. K. Productions, Inc.
495 S. E. 10th Court, Hialeah, Florida 33010

Sirocco/Radmus Publishing (ASCAP)

117

STEREO

TKD-117-B

Time: 5:07

Produced by: Roger TOKARZ

From the LP "Fly Away" (Marlin 2225)

TAHITI, TAHITI...

(M. Chantereau, P. A. Dahan & S. Pezin)

VOYAGE

Distributed By T.K. Productions, 495 S.E. 10th Ct. Hialeah, Florida 33010

STATLER

SLP 1395

HOLD ON

33⅓ RPM
STEREO

Side B

Jeopardy
She's Blinding Me With Science
Memory
Parade Of The Wooden Soldiers

STATLER
SLP 1179
BALLET BARRE
33⅓ RPM
STEREO
Side B

Presents

SLP 1378

"THE STARS ARE OUT"

33⅓ RPM

STEREO

SIDE B

SHAKE YOUR RUMP TO THE BUMP

YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU

LOVE'S BEEN A LITTLE HARD ON ME

DO I DO

WALTZ - BALLET SUITE NO. 3

SLP 1380

AMERICA WE LOVE YOU

33⅓ RPM
STEREO

Side B

in the Matty Tradition
by
Ronald Matty

DANCE TEN: LOOK THREE!
HOT ENOUGH FOR YOU?
FIRST THING MONDAY MORNIN'
WE GOT IT!
EVERYBODY TODAY IS TURNING ON

STATLER

STATLER RECORDS PRESENTS
A PERFECT MIX

SLP 1455
SIDE A

33⅓ RPM
STEREO

1. Freeway of Love
2. Gilbert + Sullivan Grande Finale
3. Swampfire
4. Material Things
5. Kiss Me Now

LARC RECORDS
R.J.'S LATEST ARRIVAL
PROMOTIONAL ONLY — NOT FOR SALE
LR-81503
(LR-81503-A)
SIDE A
MOVIN' ON UP (Long Version) (6:43-BMI)
(R.J. Rice)
Larry-Lou Music, Arrival Music
Produced and Arranged by: R.J. Rice for
Crystal Productions
Mixed by: R.J. Rice and John Jasczy
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LARC RECORDS

R.J.'S LATEST ARRIVAL

PROMOTIONAL ONLY — NOT FOR SALE

LR-81503
(LR-81503-B)

SIDE B

MOVIN' ON UP (Dub Version) (4:58-BMI)

(R.J. Rice)

Larry-Lou Music, Arrival Music

Produced and Arranged by: R.J. Rice for Crystal Productions

Mixed by: R.J. Rice and John Jasczy

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GEFFEN

Written & Produced by Jimmy Pop Ali
Published by The Jimmy Franks Publishing Co.,
Hey Rudy Music Publishing Inc.,
Universal Songs of Polygram Int'l Inc. (BMI)
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JIMMY FRANKS RECORDING COMPANY
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Republic

A side

UNIVERSAL

DO IT 02-00
33 RPM
S.I.A.E.
Made in Italy

DIY DO IT YOURSELF

the BLOODHOUNDGANG

A1. The Bad Touch
(The Eiffel 65 Extended Mix) 4.28

remixes

A2. The Bad Touch
(The Eiffel 65 Mix Radio Edit) 3.33

ORIGINAL VERSION APPEARS ON THE GEFFEN ALBUM
HORRAY FOR BOOBIES

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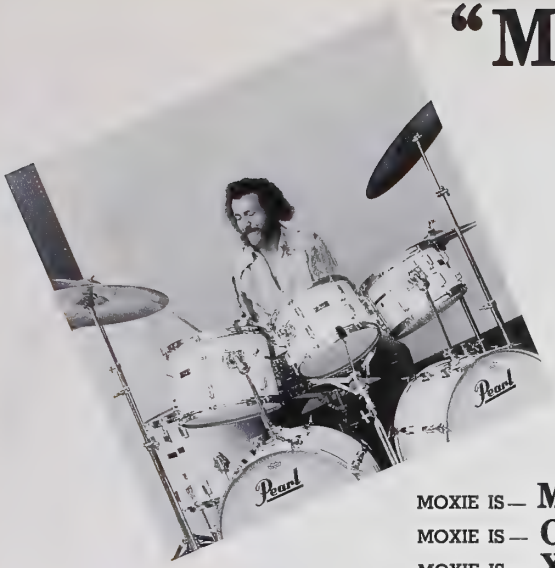
"MOXIE"



WHAT IS MOXIE

MOXIE IS — **M**USIC — GREAT MUSIC
MOXIE IS — **O**N, AS IN "RIGHT ON"
MOXIE IS — **X** — THE UNKNOWN FACTOR
MOXIE IS — **I** NTERNATIONAL — ITALIAN AND NEW ZEALAND
MOXIE IS — **E**XCITING — ONE OF A KIND

Join the
Moxie Generation
fan club

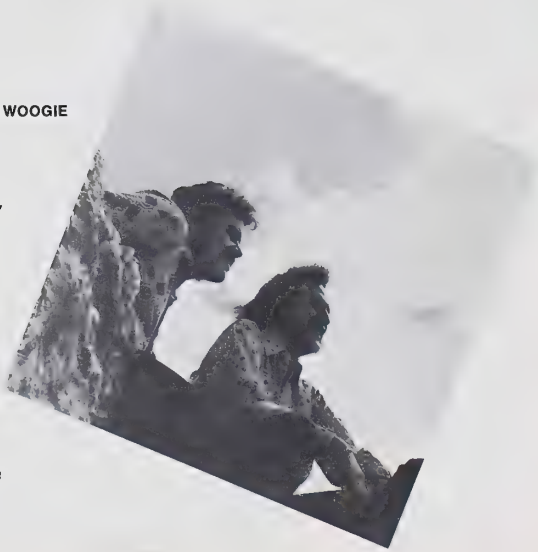
write:
"MOXIE"
c/o Continental Lounge
1885 So. Virginia St.
Reno, Nev. 89502

Side One

I WANNA HEAR SOME BOOGIE WOOGIE
JUST A FOOL
CRIPPLE CREEK
DANIEL
TAKE IT, TAKE IT EASY

Side Two

SPLISH-SPLASH
BLACK CAT
ROCK MEDLEY
NOT UNTIL



Arranged and Produced by Moxie
Distributed by Greekiwop

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The Bloodhound Gang Hate Club,
P.O. Box 26100, Collegewill, PA 19426-0100, U.S.A.
www.bloodhoundgang.com

Written & Produced by Jimmy Pop Ali
Published by The Jimmy Franks Publishing Co.,
Hey Rudy Music Publishing Inc.,
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B side

DO IT 02-00
33 RPM
S.I.A.E.
Made in Italy

the BLOODHOUNDGANG

B1. The Bad Touch (12" Rollerbabe RMX)* 5.59 remixes

B2. The Bad Touch (Album Version) 4.19

ORIGINAL VERSION APPEARS ON THE GEFFEN ALBUM
HORRAY FOR BOOBIES

* Additional production and Remix by Rollergirl. Keyboard and programming by Jens Klein+Le Koma
Vocal editing by Monsieur Minimal. Arranged by
A. Christensen and Steve Frame. Drum programming by Nicci Juice
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PALACE

PAL 001
331/3 rpm
pub ASCAP
produced by
harlan jones
alice
david robbins

Side 1
stereo

executive producer
margie jones
harlan jones

COZ

featuring "THE ONE MAN JAM"
SUPER RICH
(H. Jones)
recorded at Startek
mixed at Omega

℗ © PALACE RECORDS 1724 Fourth St., N.W. Wash., D.C. 20001

PALACE

PAL 001
331/3 rpm
pub ASCAP
produced by
harlan jones
alice
david robbins

Side 2
instrumental

executive producer
margie jones
harlan jones

featuring "THE ONE MAN JAM"
SUPER RICH
(H. Jones)
recorded at Startek
mixed at Omega

℗ © PALACE RECORDS 1724 Fourth St., N.W. Wash., D.C. 20001

OUT LOUD RECORDS
POETRY OUT LOUD – NUMBER FOUR
OLP 104-A
Side 1
33 1/3 R.P.M.
Stereo
1. AMEN ABSENT - 1:25 - Klyd and Linda Watkins
2. SHADOW - 2:10 - The Harlemans
3. MY NAME - 2:25 - Klyd Watkins
4. BETWEEN THE VALLEYS - 2:55 - Patricia Harleman
5. SOMEONE - 2:40 - The Harlemans
6. FREE WIND - 4:45 - Klyd Watkins
All Selections Out Loud Productions
(ASCAP)
Total Time 16:20

OUT LOUD RECORDS

POETRY OUT LOUD – NUMBER FOUR

OLP 104-B
Side 2

33 1/3 R.P.M.
Stereo

1. SILVER TEETH - 3:40 - The Harlemans
2. HOW SWEET AND DAMP AND DARK THE EARTH
   :50 - Klyd Watkins
3. MAIS OUI - MAIS OUI - 1:10 - Bernard Heidsieck
4. SINCE YOU HEARD FROM ME - 1:35
   Klyd Watkins
5. YOU CAN'T GO HOME AGAIN
   1:35 - The Harlemans
6. SPIDER WOMAN - 3:30 - Klyd Watkins
7. CALL HOME THE CHILDREN - 3:00
   The Harlemans

All Selections Out Loud Productions
(ARCAP)
Total Time 15:20

OUT LOUD

RECORDS

POETRY OUT LOUD

NUMBER THREE

All Selections Out Loud Productions (ASCAP)

SIDE 1
33⅓ RPM

STEREO
OLP-103-A

1. **IT IS THE BEAR—3:13**
   Patricia Harleman
2. **KNEW NOAH HARP, TWO—1:17**
   Klyd Watkins
3. **I CAN DANCE—3:29**
   The Harlemans
4. **ELI—1:02**
   Klyd Watkins
5. **SLOW WALKIN'—2:23**
   The Harlemans
6. **WOMAN—1:18**
   The Harlemans
7. **OUTSIDE MY WINDOW—2:13**
   The Harlemans

Total Time: 14:55

OUT LOUD

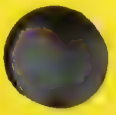
RECORDS

POETRY OUT LOUD

NUMBER THREE

All Selections Out Loud Productions (ASCAP)

SIDE 2
33⅓ RPM



STEREO
OLP-103-B

1. RIDE 'EM RANGER—3:48
   Klyd and Linda Watkins
2. DARK TALKIN' PICTURE—4:25
   Klyd Watkins
3. THE OWLS ARE HOOTING—3:20
   The Harlemans
4. RAVAILLAC, TU CONNAIS—4:00
   Bernard Heidsieck
5. GUILT GEIGER COUNTER—:51
   Klyd Watkins
6. WE BLEW FROM THE EAST—2:04
   The Harlemans

Total Time: 18:28

POETRY OUT LOUD
Number 2

All Selections—Cheerleader Music (ASCAP)

1. I AM THE CROW—3:02
   The Harlemans
2. DREAM NINE—:35
   Tony Cowan & The Secret Nation
3. I WAIT AGAIN—1:10
   The Harlemans

OUT LOUD
Records
STEREO

STEREO
OLP-102A

4. OPEN YOUR FLOWER—1:14
   Klyd & Linda Watkins
5. I GO DOWN TO LOVE YOU—3:00
   The Harlemans
6. DON'T ANTICIPATE—1:00
   Klyd Watkins
7. PRAIRIE DEATH CHILD—2:48
   The Harlemans
8. FRAGILE IS THE EARTH—3:15
   The Harlemans

Total Time: 16:04

POETRY OUT LOUD
Number 2

All Selections—Cheerleader Music (ASCAP)

1. KNEW NOH A ARP—1:35
   Klyd & Linda Watkins
2. DOWN INTO YOUR SMILE—4:45
   Klyd Watkins (Piano: Bill Chelf)

OUT LOUD
Records
STEREO

STEREO
OLP-102-A

3. I'VE GROWN OUT OF YOUR SKIN—1:53
   Patricia Harleman
4. NEEDLE'S EYE—3:53
   Klyd Watkins
5. HEAR ME GRANDMOTHER—2:37
   The Harlemans
6. PUT DOWN—1:45
   Linda Watkins

Total Time: 16:32

THE MUZZY BAND

Stereo
33 1/3 RPM

0001 A

Introduction
I Got The Music In Me
Summer of 42 (Theme)
Godfather
This Is My Life

THE MUZZY BAND

Stereo
33 1/3 RPM

0001 B

Introduction of the Band
Italian Indian
Quisimotto
Sunshine of My Life

COLUMBIA
Disco Single
HERBIE HANCOCK
FUNKY MAN
33⅓ RPM
STEREO
℗ 1979 CBS Inc.
43-11019
XSS 165910
Intro. 1:20
Time: 7:48
TELL EVERYBODY
-H. Hancock - D. Rubinson - J. Cohen - B. Good-
Special Disco Version From The Columbia Lp:
"FEETS DON'T FAIL ME NOW" JC 35764
Produced by David Rubinson & Friends, Inc.,
Herbie Hancock and Jeffrey Cohen
Remixed by Tim Rivers and
Don Miley
MARCAS REG. PRINTED IN U.S.A.

COLUMBIA
Disco Single
FUNKY MAN
HERBIE HANCOCK
33⅓ RPM
STEREO
℗ 1979 CBS Inc.
43-11019
XSS 165911
Intro. :24
Time: 5:36
HONEY FROM THE JAR
-H. Hancock - J. Cohen - E. Watkins -
R. Obiedo - J. Gadson-
Special Disco Version From The Columbia Lp:
"FEETS DON'T FAIL ME NOW" JC 35764
Produced by David Rubinson & Friends,
Inc., and Herbie Hancock
® "COLUMBIA" MARCAS REG. PRINTED IN U.S.A.

AMERICA'S BALL ROOM

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SJS Entertainment
800 Second Ave
New York, NY 10017

AB-94-50
SIDE ONE
33 1/3 RPM

Host: LES BROWN

WEEK OF DECEMBER 5, 1994

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New York, NY 10017

AB-94-50
SIDE THREE
33 1/3 RPM

Host: LES BROWN

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AB-94-50
SIDE TWO
33 1/3 RPM

Host: LES BROWN

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AB-94-50
SIDE FOUR
33 1/3 RPM

Host: LES BROWN

WEEK OF DECEMBER 5, 1994

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[dae 015]

soul funk sampler

a1. blacksoul presents musical globe - back to the 70's

written and produced by janis ejubs

mixed by tomislav pasanec for blacksoul music

myspace.com/tomblacksoul blacksoulmusic.com

a2. sleazy mcqueen - troutman street roller disco

chopped and done for you by tony the pony

b1. fabio bacchini - freakin jazz

produced & arranged by "don" fabio bacchini @ cosmic studio - rome, italy

b2. tom collins - the chaser - spettro's really green mix

written & produced by aaron dan & avid @ market east studios - philadelphia

remix, additional production, & weed talk by eddie "spettro" in tejas

~A~

FIRMLY PLANTED

CRE.021

33RPM

1. In Flagranti - Firmly Planted Memories
2. Eldrige & Huey - Revolutionary Bust

MEMORIES
CRE.021
33 RPM
3. Lord Isis - Erdoel
4. In Flagranti - Where is Miss Palmer?
Discograph
6149646
MADE IN FRANCE
CODEK.com

STATLER

SLP 1417

UNDERWATER

33⅓ RPM
STEREO

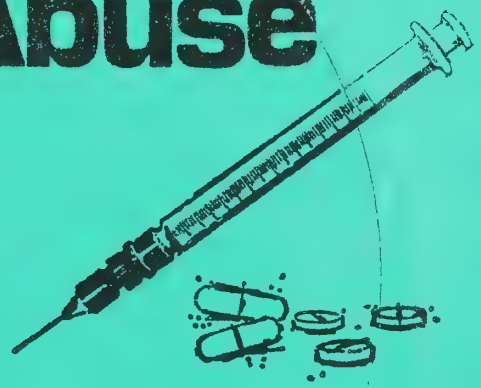
Side B

by
Lynda Gache

1. Thriller
2. Woman Of The Year
3. Cell Block Tango
4. Pippin Dance
5. Encore

The American Family

Guide to Drug Abuse



331/3 RPM
ERI 211-01

Side 1

Band 1. Introduction and Overview 9:15
Band 2. Dr. Donald B. Louria: Drug Use and Abuse 6:45
Band 3. Dr. Joel Fort: Alcohol and Tobacco 7:55

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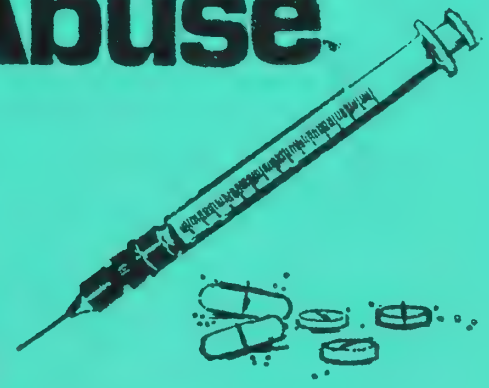
331/3 RPM
ERI-211-01



Side 8

Band 1. Harold M. Weiner, Attorney: Drugs and the Law 6:08

Band 2. Dr. Byck, Dr. Eigen, Dr. Gottlieb: Discussion—The Role of the Parents, Part II 20:12

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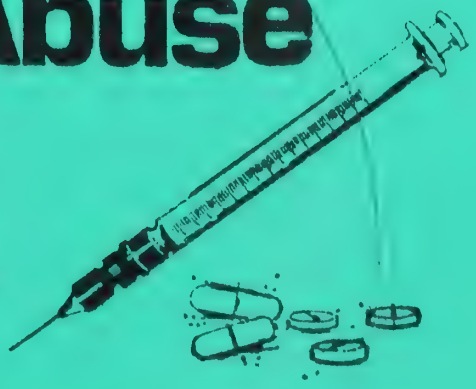
331/3 RPM
ERI-211-02



Side 2

Band 1. Heroin 18:50
Band 2. The Life of a Heroin Addict 6:52

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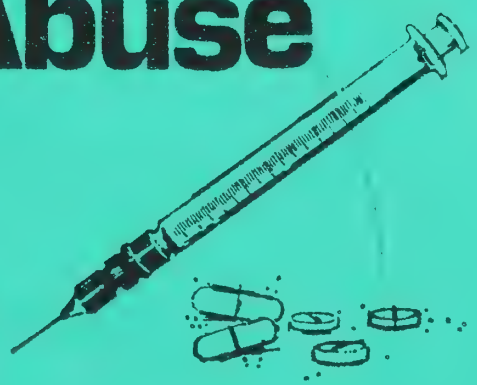

331/3 RPM
ERI-211-02

Side 7

Band 1. What the Schools Are Doing 7:15
Band 2. Dr. Byck, Dr. Eigen, Dr. Gottlieb: Discussion—The Role of the Parents, Part I 18:53

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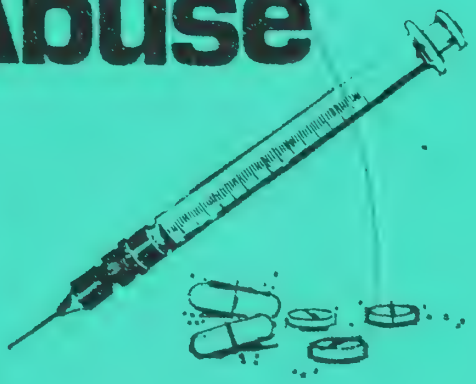

331/3 RPM
ERI-211-03

Side 3

Band 1. Ups and Downs 14:22
Band 2. Case History of a Speed Freak 11:39

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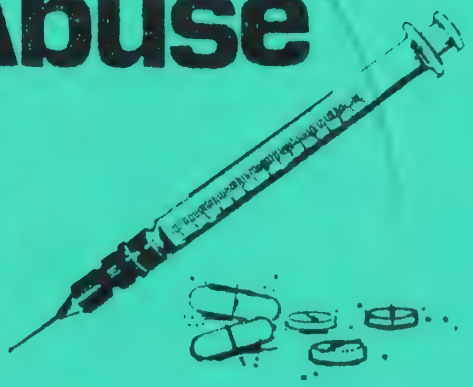
331/3 RPM
ERI-211-03



Side 6

Band 1. Why Young People Use Drugs 9:45
Band 2. Talks With Young Users 7:08
Band 3. Concerned Parents Speak 6:52

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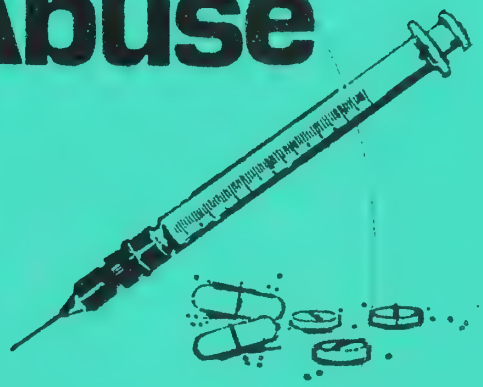
331/3 RPM
ERI-211-04



Side 4

Band 1. Marijuana and Hashish 21:19
Band 2. LSD and Other Hallucinogens, Part I 4:48

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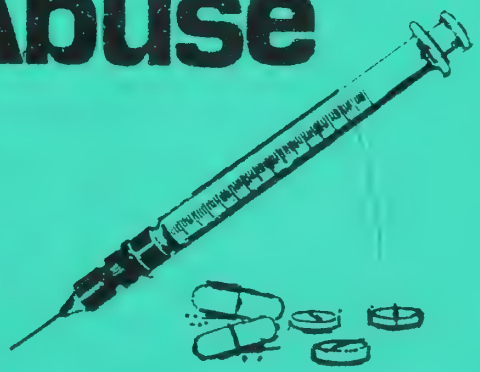

331/3 RPM
ERI-211-04

Side 5

Band 1. LSD and Other Hallucinogens, Part II 11:43
Band 2. Dr. Robert Byck. Problems of Drug Research 7:44
Band 3. Sgt. George Parry and Professor Joesph Fink: Drugs and the Police 6:17

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Chumley
RECORDS
STEREO
CHA-90006
MB-28115-S
Produced by
Lionel Job
A Lionel Job
Inc. Production
Harrindur
Publishing Co./
Ensign Music
Corp. BMI
Time: 3:36
BRASS AND STEEL JAM
(Lionel Job)
UNITED BRASS & STEEL
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for MIDI compatibles

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June, 1992

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Side A

713/326-1888

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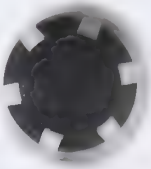
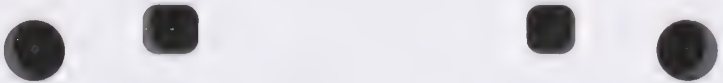


Side B

713/326-1888

Fax: 713/532-1441 • Info: 800/433-MIDI (800/433-6434)



Side A Love Burns
-All Always only My M-J #1
59 - Always only My M-J 5/15/83 #2
72-It Really Doesn't Matter Anymore #1
5/30/83 (90) Love Is a Race 7/24/83
(115) Always On My Mind 8/28/83
(135) Always & on My Mind 2/20/84 Final
(60) Ghost Riders 6/3/84
(80) Weeping Stranger 6/3/84
(200) Cote Lee 6/3/84
(215) Mamma Kappa 10/21/84
(230) The Rose 10/21/84 2/25/85
(240) Love Has Grown of Love 4/14/85

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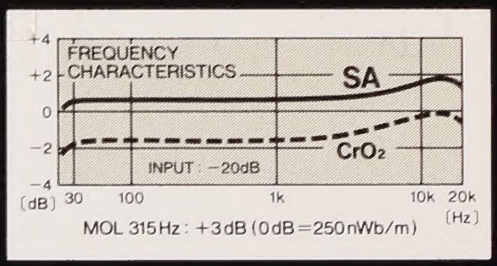
Each element of the Laboratory Standard Cassette Mechanism is designed for optimum tape transport and running performance. Mirror image shell halves, bubble surface liner sheets, and a new dual spring pressure pad maximize tape to head contact. Exact A/B side response is achieved through tapered and flanged seamless guide rollers, along with perfectly circular double clamp and hub assemblies.

SA SUPER AVILYN CASSETTE

Tape Selector	High(CrO_2) (TYPE II)	Bias:High (CrO_2) EQ:70μs

TDK SA 60 (90m) 60min.
@ 1-7/8ips (2×30min.)

TDK SA utilizes Super Avilyn, the finest high bias recording material available. The rich, full sound of SA comes from a combination of exceptional recording properties. Among these are a superb frequency response, high MOL, and low bias noise level. TDK SA delivers high density, high resolution recordings which capture every musical subtlety.



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TDK

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BROADCAST | DISK | TAPE TO TAPE

MONO/STEREO | BIAS/EQ | Noise Reduction ☐IN ☐OUT

DATE | TIME

NO. | TITLE

RECORDING MEMORANDUM

A Noise Reduction
EQ High(CrO_2): 70μs

260 Hurts So Good
280 Make Love Stay 6/9/85
310 ~~Run to You 5/26/86~~ 9/26/86
325 Run to You 5/26/86
340 I Want to Know What Love Is (Motionless) 5/26/

B Noise Reduction
EQ High(CrO_2): 70μs

TDK
SA60

NO.

Linn Drum - Preset patterns 21-27; All ways
A on my Mind, If Really Doesn't Matter Any
more; Love is a Rose
N.R. [ ] IN OUT
TDK High Bias 70μs EQ SA60

Channel Zero "Unsafe"
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